

GUGGENHEIM TO THE WORLD

A single case study of the internationalization of an art organization

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Abstract

The objective of the research is to explore internationalization of a modern and contemporary art museum and interpret literature of international business in the context of art organization. The purpose of this research is to understand how an organization has internationalized by establishing museums all over the world carrying its own brand name. This research applies literature from international business and earlier museum studies and extends them to the art museum field.

The study was conducted as a qualitative single case study focusing on the Guggenheim Foundation. The research data was constructed from news archive of New York Times and Helsingin Sanomat.

Based on the findings internationalization process of the Guggenheim Museum has been an ambiguous process. The research suggests that the internationalization of the Guggenheim Museum can be understood through networks. To conclude, based on the network approach it can be described that during the internationalization process Guggenheim Museum interacts with a socio-political network of the foreign market in which the actors of socio-political network and their group of interest can directly or indirectly have an impact on the attempt to internationalize.

Keywords internationalisation, network model, museum studies, art organization

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Tutkimuksen tavoitteena on tutkia taideorganisaation kansainvälistymistä ja tulkita kansainvälistymiskirjallisuutta taideorganisaation kontekstissa. Tarkoitukseni on ymmärtää, kuinka taideorganisaatio on kansainvälistynyt luomalla omalla nimellä varustettuja museoita eri puolille maailmaa ja sitä kautta luonut oman globaalin museoverkoston. Hyödynnän tutkimuksessani kansainvälisen liiketoiminnan kirjallisuutta sekä aiemmin tehtyä museotutkimusta.

Toteutin tutkimuksen case-tutkimuksena keskittyen Guggenheim-museoon. Aineistoni tuotin kokoamalla lehtiartikkeleita hyödyntäen New York Timesin ja Helsingin Sanomien aineistopankkia.

Tutkimuksen perusteella voin sanoa, että Guggenheim-museon kansainvälistyminen on ollut moniselitteinen prosessi. Tutkimus tuo myös esille, että verkostonäkökulmalla voidaan hahmottaa Guggenheimin kansainvälistymistä. Lopuksi, verkostonäkökulmaan nojautuen voidaan kuvailla, että Guggenheim-museo on kansainvälistymisprosessin aikana vuorovaikutuksessa kohdemaan sosio-poliittisen verkoston kanssa, missä kohdemaan sosio-poliittisen verkoston toimijat ja heidän sidosryhmät voivat mahdollistaa tai estää kansainvälistymisyrityksen.

Avainsanat kansainvälistyminen, verkostomalli, museotutkimus, taideorganisaatio

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Finland, Helsinki, 25.5., 2018

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1 Introduction

Couple of years ago discussion of building the fifth Guggenheim museum to Helsinki provoked a lot of mixed feelings (*Helsingin Sanomat* 2016.01.20.). As this kind of large scale cultural project tend to do. Nobody has probably forgotten the amount of public discussion that Helsinki Music Centre created back then regarding how tax payers' money should be spent.

This study was motivated by the discussion of building a Guggenheim museum to Helsinki which was actively discussed in newspapers and eventually voted against in November 2016. It can be argued that the case organization selected for this thesis was the first art organization to operate like a for-profit company expanding to foreign markets, showing a new idea of how future museums can operate (Mathur 2005). The topic has a research gap in the academic field of international business.

This thesis studies internationalization of an art organization within the context of the Guggenheim Museum of modern and contemporary art, which is the constellation of museums operated by the Solomon R. Guggenheim Foundation (hereafter the Guggenheim Foundation). The aim is to explore how the Guggenheim Foundation has internationalized and explain the internationalization process from a network view. The study applies theoretical approaches of business field extending them to museum field. As data, this thesis utilizes the Guggenheim Foundation's material from their website and news articles from two different newspapers. This introduction chapter introduces the background and motivation for the study, states the research questions and lastly, presents the structure of the research.

1.1 Background of the study

In the 21st century, many traditional entities are forced to bring new strategies and business models into use as museums field is challenged by societies new ways of living, that is competing with people's leisure time. To exist in the 21st century, traditional industries such as museums need to reinvent themselves. Increasingly competitive environments with decreasing public funding especially in Europe and changes in the society are forcing the most traditional organizations to adapt their services to meet the demands of modern living which has resulted non-profit organizations come to resemble the management of for-profit companies (DiMaggio & Powell 1983; Mathur 2005). Hence, museums today have in many ways started to resemble to how business companies are operated (Rectanus 2006) and has a strong aim to internationalize as we take an example of well-known museums as Louvre, Hermitage, Tate and Guggenheim.

Although the historical development may predict the future concept for art organizations, yet, internationalization of art organizations is discussed very little in the academic field (Rectanus 2006). In addition to the discussion of socio-economic impact (Plaza & Haarich 2015) in art field, recent study has suggested that art organizations such as the Guggenheim Foundation¹ could be seen as a multinational corporation (MNC) (Plaza & Haarich 2015; p. 20) as the museum has expanded from its "headquarter" New York to its "branches" Venice and Bilbao, and possibly in the future Abu Dhabi which currently is under development. Hence, the Guggenheim Foundation represents an extremely unique case. Furthermore, Doh & Lucea (20013) note about the resemblance of non-profits and MNEs with their challenges and thus, there is a good reason to study museums as "multinational organizations in their own right" (Doh and Lucea 2013, p. 187).

¹ The Guggenheim Foundation manages the Guggenheim Museum on the Fifth Avenue and other museums abroad.

However, the literature on internationalization of art organization is still limited as the structure of art organizations are more complex than business entities, having wider crowd with different objectives to please. In addition to visitors and artists, museums are in relationship with many stakeholders such as trustees and individual investors, cities, local organizations and the local society who all have different agendas. Therefore, as Hudzik (2011, p. 10) argue, it is not natural to explain internationalization through specific process with given steps as the process of internationalization and the actions chosen to implement can vary according to the values and goals that organizations have. The same can be applied in the context of art organization.

The vast part of the studies has been conducted on how companies internationalize but only some holistic analysis on how and why a non-profit organization internationalizes have been suggested in the business field. For example, a research by Ritvala et al. (2017) "*The International Expansion of an Art Museum: Guggenheim's Global-Local Contexts*" and a master's thesis "*Toward comprehensive internationalization in a higher education institution: The case of Aalto University School of Business*" by Jenny Blåfield-Rautanen (2012) have been conducted at Aalto University. However, there is more to be researched considering internationalization of art organizations, such as art museums.

By exploring how this pioneering art organization has internationalized and shifted the traditional idea from doing international activities by borrowing and rotating collections with cooperation of other museums, to building an own museum network, I study network approach to internationalization in the context of the Guggenheim Museums of contemporary art.

“Foundation remains committed to collecting, preserving and interpreting modern and contemporary art while forging international collaborations that explore ideas across cultures through dynamic curatorial and educational initiatives.”

– The Guggenheim Foundation²

Today, the Guggenheim Museum with its branches all over the world is one of the most visited cultural organizations in the world. The Foundation owns and operates the Guggenheim Museum at the Fifth Avenue, New York City (NYC) and the Peggy Guggenheim collection in Venice. In addition, it currently provides programming and management for the Guggenheim Museum in Bilbao (Guggenheim Foundation 3). In the past decades the Guggenheim Foundation has raised strong public emotions: for being the first in the field, some have strongly criticized by calling “McGuggenheim” and franchise, because of its operating model chosen to expand their global existence. Some have shown almost admirable interest, resulting many other museums wanting to join the network of the Guggenheim Foundation.

To conclude, the purpose of this master’s thesis is to study, how an art organization internationalizes through networks. The contribution I aimed is to first refine the dominant view of the network approach in international business theory and second, extend to art museum field. Central to the study is the network approach to internationalization and a model of “*a conceptual view of socio-political behavior of MNCs*” introduced by Hadjikhani et al. (2008, p. 915) which I have further simplified for this study. In addition to the network approach to internationalization this study applies the literature of museum studies which together form the analytical framework for this study. The research data consists of profile texts of the Guggenheim Foundation and 162 news articles about the Guggenheim Foundation which I have constructed from news archive of New York Times and Helsingin Sanomat collected between January 1988 and November 2016. The news articles were selected by the criteria that their main topic is specifically about internationalization of the Guggenheim Foundation. As

² The Guggenheim Foundation’s mission cited from <https://www.guggenheim.org/history> (accessed in 21.5.2018)

for analyzing the constructed data from the news articles written about the Guggenheim Foundation a chronological approach has been used to understand the internationalization process and the impact of the network in it.

1.2 Research question

The objective of this thesis is to provide a holistic perspective on how an art organization internationalizes through networks. The study will be conducted as a qualitative single case study. The research question is:

How does an art organization internationalize from the network perspective?

The answer for this question aims to describe the internationalization process explaining the historical development of organization under study and further understand the network approach to internationalization that is related.

1.3 Structure of the study

This thesis includes a literature review and a qualitative single case study. Chapter two provides a theoretical background for this study. Firstly, the academic background and concept of internationalization process will be discussed, then I continue to discuss network approach to internationalization. In this section I have chosen to present two approaches of network view which are business network approach and socio-political network approach. Then, museums as the context of the study is discussed further. Finally, I will propose a theoretical frame for this study.

After the literature review, the methods of the study are discussed in chapter three. Firstly, research design is described introducing single case study as a research method. Secondly, I will present how the data for this study has been constructed and analyzed as well as discuss how the proses of the study has proceeded. Finally, I evaluate the trustworthiness of the study.

Chapter four presents the findings of the data analysis in a chronological manner describing the internationalization process in the case organization, which is the Guggenheim Foundation. Chapter five discusses the results and ties them back to the context and analytical framework. Finally, in chapter six conclusions are presented and limitations and opportunities for further research are discussed.

2 Internationalization and the network approach in the museum context

The aim of this research is to study how an art museum internationalizes from the network perspective. In this chapter, the theoretical background and concept of this study is introduced. First, relevant terms are defined and some background for the concept is provided for this study. Second, including earlier theories of internationalization, the internationalization process approach is introduced as it provides a theoretical background for the network approach of internationalization process. Third, the chapter continues to discuss internationalization from the network approach as it provides a strong ground for the theoretical background of this study. Finally, museums as the context of the study is discussed and the theoretical framework is presented.

2.1 Internationalization: concept and background

Companies internationalize in order to enter to new and profitable markets to grow (Knight 2000) and hence, internationalization can often be part of an ongoing strategy for most business companies (Melin 1992). *Internationalization* is a result from declined borders between national and international markets that has made over national activities easier resulting competition in international markets (Levitt 1983; Knight 2000; Rutashobya & Jaensson 2004).

This increased activity of internationalization is often referred to as *globalization*. Globalization describes a phenomenon, in which companies sell products and services worldwide cross continents. Globalization is related with several factors such as lowered trade and investment barriers by government, big companies of which production is located in several countries, local companies that acquire raw material cost efficiently from foreign distributors and foreign companies which compete on local markets. (Dunning 1993).

Today globalization has become significant part of economy enabled for many companies to find new possibilities by internationalizing their operations and increasing involvement in foreign market. As globalization has been seen as a major activity of large companies, nowadays, with lowered barriers and increased competition, small and medium-sized companies see opportunities in adopting international perspectives (Karagozoglu & Lindell 1998; Rutashobya & Jaensson 2004). Hence, internationalization and globalization are no longer limited to MNCs but seems to describe the activities of today's businesses. As in context of art organization, the lack of finance and competition in the market has led organizations to consider models that have been traditionally applied in business field.

Although the term internationalization is widely used it needs to be clarified before discussing model of internationalization (Luostarinen & Welch 1990). According to Luostarinen and Welch (1990) the term internationalization is often used to describe the "outward movement" in an individual company's international operations as Johanson and Wiedersheim-Paul (1975) does. However, Luostarinen and Welch (1990) and Johanson and Vahlne (1990) discuss it as a phenomenon that describes activities that is related to international market that gradually increases company's involvement in it. Hence, some differences of opinion on defining internationalization are presented and therefore the literature does not provide unambiguous definition of this concept (Andersen, 1997; Calof & Beamish, 1995).

The literature of internationalization has a wide spectrum in the academic field and there has been suggested several models how companies judiciously expand their business abroad (Morgan & Katsikeas 1997; Rutashobya & Jaensson 2004 et al.). The early literature on internationalization took inspiration from traditional marketing theories (Penrose 1966; Hamel and Prahalad 1990; Hymer 1976) in which the idea is based on companies having advantages to compensate the cost of foreignness. The discussion then shifted to choosing exporting or foreign direct investment (FDI) (Vernon 1979) according to which companies first do exporting before making FDI decisions (Hollensen 2011). The focus then shifted towards the decision between company's own operations and licensing (Hollensen 2011).

As a dialogue to FDI theories introduced above, the process by which companies develop international operations that had come to be termed *model of internationalization* was suggested as an alternative approach (Buckley & Ghauri 1999; Welch & Luostarinen 1988; Johanson & Vahlne 1977; Andersen 1993 et al.). The theory seeks to explain how and why companies decide to engage their activities in overseas and moreover, how the dynamic nature of behavior is conceptualized (Morgan & Katsikeas 1997; Rutashobya & Jaensson 2004). This process or behavioral approach which has been researched over three decades (Etemad 2004) is explained in for example the Uppsala Model (Johanson & Wiedersheim-Paul 1975; Johansson & Vahlne 1977 et al.) and the Finnish-POM Model (Luostarinen 1979, p. 177-183 in Luostarinen & Welch 1990, p. 251-254) which assumes that companies internationalize in order to grow (Rutashobya & Jaensson 2004). The approach is characterized as gradual internationalization to describe the earlier stages of internationalization companies experience, as they gradually approach markets that are more simple, familiar and has less competition in it which is argued to be found more commonly in those countries that are close from physical and cultural perspective (Johansson & Vahlne 1977; Luostarinen & Welch 1990 et al.).

More recent discussion suggested in internationalization theory is taking a network approach (Hollensen 2011; Johanson & Vahlne 2009 et. al) which during the past decades has gained increasing focus on and was also added to the U-Model in later

phase. For example, Ford (1980) suggests that deeper and long-term relationships can be established when contacts are tied from different connections and from situation that are culturally diverse for both sides. Furthermore, Håkansson (1982) emphasized the importance of personal contact and social interaction in the development of international markets. These models are briefly discussed below.

The Uppsala Model (U-Model) which was introduced by Johanson & Wiedersheim-Paul (1975) and further developed by Johanson & Vahlne (1990; 1977) is widely used to describe patterns of internationalization (Andersson 2004). The model focuses on the development of the individual company that gradually increases its international involvement and hence extends its operation to foreign markets (Johansson & Vahlne 1977 et al.).

The U-Model has developed two patterns. The first pattern suggests four stages through which companies enter to foreign markets. Companies gradually start from having no regular export activities, to exporting through agents, then moving into sales subsidiaries, before moving into production or manufacturing (Johanson & Vahlne 1977; Hollensen, 2011). The stages describe the gradual development of company's internationalization suggesting that companies make their first entry into a market using a low risk and low commitment strategy and through market experience move to high risk and high commitment strategy which can for example mean starting with direct exporting before shifting to manufacturing subsidiaries (Johansson & Vahlne 1977). The second pattern of U-Model is to enter new markets successively starting from countries with less "psychic distances", in terms of language, education, business practices, culture and industrial development differences (Johanson & Vahlne 1990, p. 13; Hollensen 2011, p. 73). This model suggests companies enter first to a market that is close and similar to their home country before reaching for more distant and dissimilar markets. The model proposes that internationalization is based on learning about foreign markets through the knowledge companies gain through experiences, which is gained to reduce uncertainty and lead to gradual entering to foreign markets (Johansson & Vahlne 1977).

Similar to U-Model explained above, also the Finnish POM model (Luostarinen 1979, p. 177-183 in Luostarinen & Welch 1990, p. 251-254) is a process where commitment to foreign markets gradually increases over time. The POM model recognizes three dimensions of internationalization: product (P), operation (O) mode and market (M) (Luostarinen 1979, 177-183 in Luostarinen & Welch 1990, p. 251-254). According to Luostarinen and Welch (1990) companies gradually make commitment decisions on type of product, how the product is sold (e.g. Subsidiaries or licensing) and choosing markets in which the target markets get more distant over time in political, cultural, economic and physical terms. The “organizational capacity” dimension was a later addition to describe, organizational structure, resources, finance and personnel (Luostarinen & Welch 1990, p. 252). For example, similar to the U-Model Luostarinen and Welch (1990) suggest financially, the growth of international operations increases the funds that are required to support the expanded activities which means that the quality and quantity of the company's financing activities for international operations set further possibilities of the degree of internationalization. In general, this model has received less attention in research field, despite of providing more profound dimensions that lack in the.

Despite the wide recognition and general acceptance of general internationalization approach in the academic literature, several criticisms have been presented such as for being too deterministic (Johanson & Vahlne 1990; Hollensen 2011) and not taking interdependencies between different country markets into account (Johanson & Mattsson 1988; Johanson & Vahlne 2009; Rutashobya & Jaensson 2004). Millington and Bayliss (1990) paid attention to the strategic planning in internationalization process and discovered that in practice companies were rarely able to follow certain steps of internationalization and hence, concluded that in the early stage of international involvement companies rely on market experience and therefore may follow the steps to some extent but as the degree of international experience increases, companies shift to information searching according to their strategic planning. Morgan and Katsikeas (1997) agree that international involvement continues to increase to the point where experience may be translated between markets thus, enable companies to override the

gradual process within markets. Hollensen (2011, p. 75) and Fletcher (2001, p. 27) talk about “leapfrog” stages which describes a company entering distant markets in terms of psychic distance at an early stage that companies have started to experience with development. Hollensen (2011) justifies that as knowledge access today is quicker and easier it is no longer necessary to build up knowledge inside the company with a slow and gradual trial and error process.

Another counter argument towards gradual internationalization is that there is no guarantee on its straightforward continuance. Luostarinen and Welch (1990) and Benito and Welch (1997) noticed that de-internationalization can occur at any phase and is often linked to the business failure but may also be a result of what Luostarinen (1970, p. 136-137 in Luostarinen & Welch 1990, p. 250) describes involuntary internationalization. A company may feel pressure to move forward along the steps of the internationalization process but as soon as the pressure to is removed, reverse movement may happen. De-internationalization may be followed by re-internationalization (Welch & Welch 2009) if the company decides to internationalize as a result of learning experience from the first internationalization phase, but likely cautiously avoiding the crucial mistakes from earlier performances (Luostarinen 1979, p. 201 in Luostarinen & Welch 1990, p. 250; Welch & Welch 2009). Many studies have supported the idea that internationalization is not necessary something that progresses straight forwards, but de-/re-internationalization may occur on the way (Luostarinen & Welch 1990; Benito and Welch 1997; Turcan 2013; Turner 2012; Welch & Welch 2009; Vissak & Francioni 2013).

As the existence of psychic distance has faded as a result to world becoming more homogeneous (Vahlne & Nordström 1993) and the internationalization process in certain industries has recently become more agile, research shows that the gradual internationalization view fails to fully explain the nature of the company’s international involvement (Anderson 1993; Morgan & Katsikeas 1997 et al.) as the internationalization process has become faster (Hollensen 2011). With today’s technology, mobility and world becoming more homogenous individuals in companies have more knowledge of foreign environments that provide company an ability to cope

better with psychic distance (Johanson & Vahlne 2009). Psychic distance alone can no longer fully explain internationalization and while the importance of psychic distance still remains in internationalization Johanson and Vahlne (2009, p. 1415) suggest the challenges companies are facing today in international business are becoming less about country specific but more about relationship creation and networking. Hence internationalization today depends more on whether a company is considered as an “insider” or “outsider” of its environment than psychic distance.

Despite of the criticisms presented towards the traditional model of internationalization, as presented above, the empirical research still argues that commitment and experience are important elements in explaining the behavior of international business (Cumberland, 2006). This behavioral approach has inspired some researchers to approach internationalization from a network perspective proposing that internationalization process happens in a network. Johansson and Mattson (1988) for example added a network view to the original U-model to explain how relationships within business network lead to internationalization process. Other researchers have studied networks as part of companies’ internationalization strategy (Welch & Welch 1996) or as in the light of company taking its first step abroad (Ellis 2000) as well as to explain rapid internationalization (Loane & Bell 2006).

The network view is chosen for this study as it consistently explains why and how companies internationalize (Johanson & Mattson 1988; Johanson & Vahlne 2009; Rutashobya & Jaensson 2004 et al.). The network-based internationalization, is further discussed in the next subchapter.

2.2 The network approach to internationalization process

Inspired by the behavioral approach presented earlier, the network model is a more recent model of internationalization (Hollensen 2011; Rutashobya & Jaensson 2004) discussed in the academic literature (Johansson & Mattson, 1988; Johanson & Vahlne 2009; Coviello & Munro 1997 et al). The network approach aims to explain how relationships of all kinds through business network leads to internationalization process

(Johanson & Mattson 1988; Johanson & Vahlne 2009 et al.)

The theory is interested in exploring networks and relationships in which companies belong to and how belonging or not belonging (insidership and outsidership) to a certain network or having relationships and connections can impact on company's possibilities to internationalize. The theory is there for interested also in relationship elements like mutual trust and commitment and interest between the companies in the network where relationships are formed. You could explore networks as an expanding field, starting to look from individual relationships to include gradually different actors related to these individuals until these individuals form set of groups that are related to each other and describe the actual environment in which companies operate.

For this study I have chosen two different approaches to study networks business network and socio-political network. Firstly, business network approach is widely used for understanding business relationships through larger networks of actors in which companies³ are tied to each other directly or indirectly (Johanson & Vahlne 2009). Secondly, socio-political network approach extends this idea and suggests in addition to business actors the company is in an interrelated relationship with actors from socio-political network (Hadjikhani & Ghauri 2001; Keillor & Hult 2004; Hadjikhani et al. 2008). These two networks are discussed below.

2.2.1 Business networks and relationships

Discussion of networks in business are strongly related to understanding relationships (Axelsson and Easton 1992) in which according to Anderson et al. (1994, p. 2) individual relationships are often complicated to describe accurately and hence networks could be defined as "sets of connected relationships in which two connected relationships of interest themselves can be both directly and indirectly in connection with other relationships that are part of a larger business network". Durrieu and Solberg (2006, p. 59) define networks "as interlinked relationships both at the individual and the organizational level" such as trading partners and the final customer. Johanson and

³ For example, company A and company B.

Vahlne (2009, p. 1414) further define business networks as “webs of connected relationships” and talk about a “liability of foreignness” meaning that interaction in one relationship is linked to interaction in another.

While there are suggested some patterns to explain how relationships develop (see for example Johanson & Vahlne 2009; Hajikhani et al 2007) I would like to think as Powell (1990) that relationships are in principle an informal process, in which creating working relationships take time and can fail. The relationship development in a business network is described as a bilateral practice involving two parties who learn in interaction and mutually commit to the relationship (Blankenburg Holm et al. 1999). The relationship can develop in a network actively or passively (Johanson and Vahlne 2009). In active networking seller takes the initiative whereas in passive networking the initiation comes from outside of the company, such as from a buyer’s side. Active networking is important in situations where company seeks for foreign expansion or knowledge acquisition, but companies with a focus in knowledge the internationalization often occurs passively in which case their existing networks (such as customers, importers, suppliers, etc.) take the initiative in a hope for new opportunities in foreign market. (Ojala 2009).

As presented earlier the network-based internationalization approach was inspired by the Swedish U-Model (Johanson & Wiedersheim-Paul 1975) which was revisited by Johanson and Mattsson (1988) to adapt to the changes in business practices and theoretical development (Ojala 2009). According to Johanson and Mattsson’s (1988) the network model suggests in order to survive in the business environment companies need many relationships that differs from a basic buyer-seller setup. This extended network approach was supported by Johanson and Vahlne (1990) who studied internationalization as a process of multilateral network development. Axelsson and Easton (1992) who recognized that studying how relationships effect depending on how they are utilized in the entry process are important. Furthermore, the network approach to internationalization process was acknowledged by Coviello and Munro (1995) as they appreciated the comprehensive perspective offered into the internationalization.

Networks in the internationalization of companies have been discussed in several studies which have also been developed further (Axelsson & Easton 1992; Coviello and Munro 1995; Johansson & Vahlne 2009; Rutashobya & Jaensson 2004 et al.). For example, where in Johanson and Mattsson's (1988) model introduce earlier, the key company is connected only in its own business network that consists of many independent suppliers and customers, Johanson and Vahlne (2009) further developed the model to additionally cover other relevant network structures that are relevant for cooperation that enables internationalization. Hence, the network model now extends its attention on the network surrounding the company in a larger scale that include a wider group of different actors who are not only limited to the individual relationships between two companies. They discuss about being an "insider" and "outsider" of the network which determine companies possibilities to internationalize (Johanson & Vahlne 2009, p. 1415). According to them company that has established a position in a relevant network is an insider and a company that has not established its position is an outsider. Outsidership indicates that if a company attempts to enter a foreign market where it has no position in a relevant network it will suffer from the "liability of outsidership and foreignness" which makes impossible to develop a business and (Johanson & Vahlne 2009, p. 1415).

As described above relationships in the network approach to internationalization are directly or indirectly tied to each other directly in various, complex way including invisible patterns between them (Hollensen 2011). For example, some studies have shed light on the relationship between company and socio-political network (Boddewyn 1988; Hadjikhani and Thilenius 2005; Ring et al. 1990; Welch and Wilkinson 2004). This socio-political network view is discussed below.

2.2.2 Socio-political network and relationships

Most of the discussion on networks and relationships occur in international marketing studies and less attention has been given to relationships between companies and socio-

political actors (Hadjikhani & Thilenius 2005; Ring et al. 1990; Welch & Wilkinson 2004). An alternative for the traditional business network approach, for example, Hadjikhani et al. (2008), Hadjikhani and Ghauri (2001) and Keillor and Hult (2004) propose a socio-political network view that goes beyond the main-stream in business network assuming that in their network, enterprises are in interaction with actors from both business and non-business actors.

The socio-political network has either hierarchical or interaction views on companies and political actors (Hadjikhani & Thilenius 2005 et al.). In hierarchical view the assumption is that all companies act the same (homogeneously) and follow regulations made by political units to avoid risks. Hence, this view does not consider the relationship mutual between the two parties. For example, how companies adapt with its actions to hierarchical power of the political institutions have been studied by Ahmed et al. (2002) and Miller (1992) where as some researchers have studied how companies demonstrate their commitment towards political institutions by their actions in terms of risk management (Keillor et al. 2005; Keillor & Hult 2004) and development of structures that are implemented to fit with the regulations (Buckley & Ghauri 2004; Cosset & Roy 1991; Spencer et al. 2005).

While traditional studies consider companies as homogeneous units restricted by governments (Rogers et al. 2005) not all agree with the power of socio-political units and question the hierarchical power. For example, Barros and Nilssen (1999) Ghauri and Holstius (1996) bring up companies' heterogeneity nature that is considered to be similar to a business market. Hadjikhani et al. (2008) also emphasize heterogeneity in socio-political relationship assuming business companies behave proactively towards the actors in the socio-political environment if they are related to their business goals. Characteristics for this view is that it does not assume all companies act the same but recognizes the specificity of their actions depending on their business objectives, but also that companies are having aligned business and political objectives (Bonardi et al. 2005; Kotler and Andreason 1991).

This interaction view is more reliant on behavior theory, as this study does. For example, Hadjikhani et al. (2008) describe the two-way relationship between companies and socio-political actors and further describe that as much as companies depend on the socio-political units because for their legitimate position established in the society, which can support companies or act against them but also the other side of the coin in which socio-political units depend mutually on companies because their investments create jobs that affect largely to the economy. This explains the interdependent relationship that these actors have in a network that includes business and socio-political (non-business) actors.

2.2.3 Business relationship with socio-political actors

Interaction and binding relationships have been studied for example by Ring et al. (1990) and Taylor et al. (2000) who see the strategy of companies as cooperative and adaptive towards socio-political actor. The two-way relationship between companies and socio-political units in turn, are indirectly tied further to the other groups to which the social and political actors are tied (Hadjikhani 2000). For example, according to Hadjikhani and Ghauri (2001) political actors are directly in interaction with external actors like media, voters, unions, people (customers) with different objectives. Hence, Hadjikhani and Ghauri (2001) propose, socio-political actors have to try to satisfy these various objectives that different actors have which can be in contradict with each other.

As introduced in the previous section the view that business companies embed in a socio-political network implies that for example, the media can communicate supportively or coercively that can benefit/harm or support/coerce both political actors and companies and hence, indirectly have an impact on the end result, for example, whether the company is able to enter to the new market (Hadjikhani et al. 2008). Hadjikhani et al. (2008) have proposed a model to describe the business relationship with socio-political actors as fig. 1 illustrates. In this model political actors' strategy towards companies is either coercive or supportive and companies' socio-political strategy can be supportive (influence) or adaptive. In the same manner, the model

suggests social actors can be supportive and influential towards both the political actors and business actors.

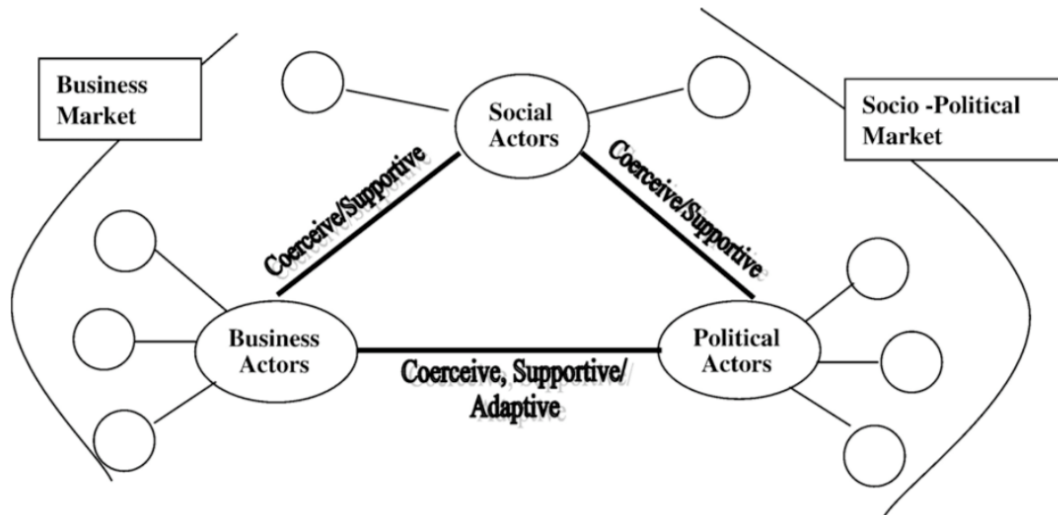


Figure 1 Socio-political behavior – gaining legitimacy (Hadjikhani et al. 2008, p. 915)

Hadjikhani et al (2008) propose coercive actions of social or political units can, for example, force companies to change their strategy or exit from the market. They add, the more company can commit resources and knowledge the higher is its possibilities to influence and the lower will be the need to adapt.

2.3 Museums as the context of the study

This chapter introduces the contextual background of the study to clarify usage of theoretical framework in certain context. This chapter starts with defining museum, which aims to explain the rationalities of the museum field. Then chapter moves on to discuss some changes in the museum field. Last, museum as the context for this study is discussed and theoretical framework is presented.

2.3.1 Defining the concept of museum

Traditionally museums are organizations that collect, preserve and present art or other culturally valuable objects and play an important role in creating national identity

(Kaplan, 2006). Their role in the society is to represent cultural authority and show and communicate what is considered to be truth (Harrison 1993) and hence, the support from its society is important for museums. However, the traditional tasks of collecting, preserving and presenting art or other culturally valuable objects have changed to new ways of presenting and preserving cultural heritage resulting new social and political roles of museums (McCall & Gray 2013; Falk and Dierking 2000; et al.).

According to Stam (1993) and Falk and Dierking (2000) museums have changed their role in the society to reach even wider access and representation of diverse groups. Hooper-Greenhill (2000) emphasize language and education are central to museums these days. For example, the United States was long recognized as the leading countries in developing the educational role of museums (Hein G. E. 1997).

The international council of museums (ICOM) defines museums as follows:

“A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment.” (ICOM 2007)

The gradual redefinition of museums as cultural centers which bring community and education together with consumption and entertainment shapes its central role as part of *event culture* as suggested by Rectanus (2006, p. 384). Prior (2002) argues that museums are increasingly offering more entertainment than education. He also discusses about the wide range of trends that can be identified in museums field and gives the role of museums in urban regeneration and the commercialization of display as an example.

2.3.2 The economics of museums

Most museums are wealthy in their collections but are tending to be short of cash for operational activities, as Frey and Meier (2006) point out. The economics of museums have been discussed in several publications (Schuster 1998; Meier & Frey 2003 et al.).

Gerstenblith (2006 p. 433) describes Museums as “incorporated entities” that are public or private organizations. According to him in most part of the word museums are public organizations that are mainly funded by local or national governments but also rely partly on sponsorship, charging, donations, and commercial activities. Then, for example in the United States most museums are private organizations operating under a board of trustees or directors formed by private individuals for which museums rely primarily on private funding but are also supported by national and local governments in several forms as well.

However, Rectanus (2006) point out museums rarely are clearly privately or publicly funded but can also have mixed funding models in which museums are then dependent upon the state, foundation, endowment, corporate sources for which they must try to respond to the various demands of those who are providing the funding. In addition, Gerstenblith (2006) note that regardless of the ownership museums often receive direct grants from public funds.

In recent decade as MacDonald (2006) has pointed out museums are struggling to survive, and they lack financial resources. Frey and Meier (2006) suggest that declined finance in the past decade and increased competition in visitors, public funding and donations between art organizations, can partly explain recent trends in museum world and in directorial behavior. According to them for example, directors in private museums have bigger incentive to focus on growing visitors than public museums that tend to keep visitors low in fear of losing public funding. It can be interpreted that in addition to social approval and providing service accordingly museums are highly dependent on financial resources in their activities.

DiMaggio (1991) recognizes that museums with focus in visitors rather than collecting art and growing collection have better chance coping with challenges because according to him museums compete with a great number of leisure activities which results to finding new ways to engage visitors, for example offer participatory experiences rather than just traditional educational experience. He continues that the competition has in many ways become tougher, as museum visitors today are more likely to travel and

hence, able to compare and choose from different museums from a large geographical area.

Falk et al. (2006) have noticed that success in the marketplace depends less on how museums can fulfill their traditional purposes but more by the ability to satisfy personal desires and lifestyle of consumers. Pine and Gilmore (1998) talk about experience economy according to which companies that traditionally are very far from industries in experience business are moving from selling goods and services to experiences. John H. Falk et al. (2006) point out museums will need to increasingly customize what they offer to the visitors in order to satisfy the unique needs and interests of individuals and argue that first and foremost museums need to reshape their way to exist and adopt a new business model.

2.3.3 The globalization of museums

During the last quarter of the decade museum as a concept has become diverse and gained great popularity but like other traditional organizations, museums are experiencing pressures to answer to the needs of 21st century society (Fyfe 2006). MacDonald (2006) argues that one of the changes and developments in the museum world of the late twentieth century can be seen in many ways, responses to globalization even though museums can be said to have long demonstrated a certain global awareness through their collecting activity from many parts of the world.

Today museums are complex organizations with long and specific histories (Prior 2006). As Larson et al. (2007, p. 218) describe a museum is constructed of a complicated pool of social relationships that are formed between “curators, administrators, collectors, visitors, communities living in different parts of the world, collections, individual objects, exhibition cases, labels, accession books, guidebooks, buildings, communication systems”. According to Rectanus (2006) museums today operate in collaboration with both inside and their own global networks including other cultural organizations, foundations, the media, and corporations. Furthermore, he continues that in their operations museums constantly find themselves between the networks: on one

hand museums borrow models, ideas, technologies, and even exhibits from museums elsewhere and moves practice towards global homogenization and, on the other, in an increasingly competitive and internationalized environment has established in their field drives museums toward differentiation. (Rectanus 2006).

What comes to globalization of museums, nineteenth and early twentieth century museums were considered to describe networks of global exchange with conceptualized exhibition programming, exchanges of collections, and the movement of curators and directors which were already standard features of many museums even before the advent of “blockbuster” exhibitions in the 1970s (Fyfe 2006, p. 40, Rectanus 2006, p. 381; Barker 1999, p. 128). However, as Rectanus (2006, p. 381) argues it was the blockbuster that gained global attention to the contemporary museum with its “routinized systems of international mass marketing, product merchandising and democratizing museums and reaching new audiences”, which provided an instrument to promote corporate image through corporate sponsorships. Summarized by Huyssen (1995) as result museums strived to provide both entertainment and education.

At the New York Guggenheim under Thomas Krens several blockbuster-shows like “The art of motorcycle” in 1998 and “Giorgio Armani” in 2000 were organized. The art of the motorcycle was sponsored by BMW and the latter was sponsored by In style magazine. The collaboration between Armani and the Guggenheim in the late 1990’s indicated a new kind of relationship between museums and corporations unlike earlier things museums used to do. It seemed museums extended their practices from only being satisfied on corporate sponsoring and were adopting a corporate model by breaking the boundaries between the world of museums, entertainment, fashion design, showing increasing interest towards economic field. (Mathur 2005).

Rectanus (2006) argue market thinking has become more and more largely accepted by museums resulting the rise of what Frey (1998, p. 113) calls “superstar museums” that describe museums that become famous by names worldwide and that often have a major impact on tourism in the locations in which they are based is one response to the competition and changes in the industry. Museums today are behaving increasingly like

corporations but in the case of the Guggenheim, it has extended its practice behaving like multinational corporations (Mathur 2005; Plaza & Haarich 2015). The Guggenheim with its branches already in several countries has been acknowledged by many academic researchers as Rectanus (2002) and Wu (2002) representing an idea of global museum, by successfully using cultural tourism as a tool and also forming exceptionable relations to local cultural politics (Rectanus 2006).

The museum in the global context has an important role in urban regeneration projects. (Giebelhausen 2006; Mathur 2005). For example, the Bilbao Guggenheim (1997) designed by Frank Gehry played a crucial role in the city's development program. In addition to providing added value to the city as an impressive site and a tourist attraction it provided Guggenheim global visibility in the media all over the world (MacDonald 2006). As Giebelhausen (2006) takes an example of Bilbao appearing in a James Bond film brought Bilbao to the cultural tourist's attention and hence, functioning as a cultural landmark and tourist destination it fulfilled its purpose to be integrated into the urban infrastructure. Bilbao has become a landmark and a new traveling destination in Europe is mainly for the building rather than the collection (Lampugnani 2006, p. 256).

Museum architecture has become a significant tool to communicate and market museum image locally and globally, as Giebelhausen (2006) argues. He describes that museum architecture that has valued less attract now the attention of famous architects which have turned museums as monument. Also, according to Lampugnani (2006) architecture has become art itself and caused a change that visitors come to see instead of the art inside. Lampugnani (2006) and Giebelhausen (2006) suggests the Guggenheim as one of the dominating museums in the twentieth-century museum architecture with its widely recognized design like Frank Gehry's Guggenheim museum in Bilbao that has become a business card for the foundation.

Museum studies have a long history but over the past decade the popularity of books, journals and events related to museums studies has increased tremendously (MacDonald, 2006) and hence, disciplines that previously have paid little attention to museums now

show interest and bring interesting perspective to the discussion. To conclude, museum as a widely recognized concept with its recent changes provide a different angle to study international business and internationalization from a network perspective. Furthermore, Guggenheim case provided an interesting opportunity to study the latest changes of internationalization and how they have been implemented into the museum field and also, to understand how the Guggenheim Foundation as an art organization looks in the light of network model of internationalization.

2.4 Framing the study

The theories and concepts presented in this chapter comprise the framework for this study. With a base in internationalization theory, the study takes a network approach to internationalization.

This study explores how an art organization internationalizes through networks. The context of this study is a modern and contemporary art museum, an organization operating within the museums field. Cultural organizations produce products and services that are “valued for their meaning”, in contrast to products of traditional industries that are used in a practical way (Lawrence & Phillips 2002, p. 431). A challenge for actors in the cultural industries is to find ways to maintain an organization that is able to produce meaning, and to manage the symbolic value of their products long-term (Lawrence & Phillips 2002; McCall & Gray 2013). Their operation depends widely on social acceptance and financial support. In this study, the outward movement to international markets of the Guggenheim Foundation is seen as an internationalization activity, where the attempt to internationalize is to maintain the organization’s ability to justify its existence in the 21st century.

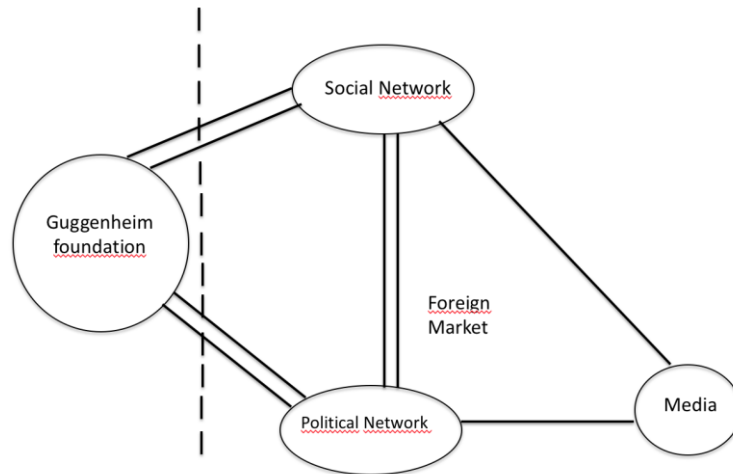


Figure 2 Socio-political behavior – gaining legitimacy (Hadjikhani et al. 2008, p. 915)

To sum up, through the network model, which I have simplified and applied from the original model by Hadjikhani et al. (2008) internationalization appears to be something that results from interrelated relationships with counterpart's supportive or coercive actions rather than created in a vacuum. Perceiving art organization as something that internationalizes in a relationship with a socio-political network enables me to explore and make sense of the process, thus allows me to answer the research question. The conceptual framework of business actors (the Guggenheim Foundation), political actors and social actors provided me the concept for constructing the analysis for this study. In the conclusion the findings based on the data with the relative literature introduced in the chapter is discussed. Next, the methods used for this study are discussed.

3 Data and Methods

This chapter presents the research data and methods. First, the research design is presented in which a single case study approach and the reasons for case selection are introduced. The chapter continues to define the research data that has been utilized in the study followed by the methods chosen for data analysis. The chapter is concluded with the procedure and evaluation methods chosen for the study.

3.1 Research design

This study was conducted as an empirical qualitative study and the methodological guidelines for qualitative study presented below are applied throughout the study. A qualitative approach was chosen to gain a deeper understanding of a phenomenon studied in this study: internationalization in art museum field.

This study takes an interpretive view that examines how events are interpreted in the news stories emphasizing subjectivity and shared meanings. As it is characteristic for qualitative research to interpret conditions and phenomenon this study follows a hermeneutic view which understands that interpretation is inevitable action and takes place in all research (Eriksson & Kovalainen 2008).

Characteristic to an interpretive view, this thesis is conducted as a case study which works well especially in research fields in which existing theories do not apply (Eisenhardt 1989) as this study represents. Because there is very little research of art museum field in from a perspective of international business, with this study I aim to describe a phenomenon in a certain context (Ghauri 2004). Hence, by utilizing empirical evidence from a single case a holistic single case approach is chosen to conduct context specific analysis on the thesis subject (Fletcher & Plakoyiannaki 2011).

In this study I performed a content analysis that I would describe more inductive than deductive as there were no pre-determined theories or hypothesis at first when I started to familiarize myself with the collected data. The process was partially data-driven as I first familiarized myself with the historical events from the Guggenheim Foundation's internationalization before constructing a research question or making a decision on how to approach the study. From going through the data first, I was able to identify events to describe the Guggenheim Foundation's historical development in internationalization which inspired me to study the Guggenheim Foundation's internationalization form the network approach applying a simplified model by Hadjikhani et al. (2008).

The research question of the study is: *How does an art organization internationalize from the network perspective?* Questions will be answered utilizing two kinds of data. First by analyzing 5 profile texts of the Guggenheim Foundation's history starting before the Guggenheim Foundation was established to until recent years, and then 162 news articles written about internationalization of the Guggenheim Foundation during 1988 - 2016, the historical development of the case organization is studied and described chronologically. Second, the network approach to internationalization in the context of contemporary art museum will be discussed based on the 162 news articles analyzed. The two kind of data sets mentioned here are chosen to increase the trustworthiness of the study.

3.1.1 Single case study

This empirical qualitative study is conducted as a holistic single case study on internationalization of a modern and contemporary art organization. Single case study which studies a certain phenomenon was selected because it enables to explore the topic in a unique and relevant context (Ghauri 2004). As mentioned earlier there has been done very little research on art museum field in business studies which limits the literature for relevant academic literature. Hence choosing a single case approach for this type of unique study is suitable (Eriksson & Kovalainen 2008).

This single case study analyzes the internationalization of the Guggenheim Museum operated by the Guggenheim Foundation. By choosing a single case study approach I am able to exclusively focus on investigating the historical development of internationalization in the case organization and further, by applying network model to internationalization I aim to discover how an art organization internationalizes.

3.1.2 Case selection

I selected this case for my research topic for various reasons. One of the reason why the Guggenheim Museum is such an interesting case is that the Guggenheim Foundation is said to be a pioneer when it comes to internationalizing museums. At the same time, it has been admired and criticized for being the first museum to act like MNC, using franchising operation mode and creating a concept such as global museum and for many reasons is currently one of the most recognized globally operating museums in the world.

Furthermore, Guggenheim museum is currently much discussed topic since just until recently, for several years there was an ongoing negotiation of building the fifth museum to Helsinki. The Guggenheim Foundation is significant for the research as the case is unique and timely.

To conclude, the Guggenheim Foundation was chosen for this case study as in addition to prior, for the reason that the Guggenheim Foundation represents a comprehensive case which enables to study the case from unique point of view providing an interesting discussion for many future researches.

3.2 Data collection

This study was conducted by using two data sources. As the aim of this study was to understand network approach to internationalization in the context of contemporary arts organization the data for this study was constructed as an outcome of a subjective interpretation rather than mechanic collection.

I analysed 5 profile texts of the Guggenheim Foundation's history covering the time period from 1937 and ending to 2016. These documents form one dataset (A1). In addition, I utilized 162 news articles written about internationalization of the Guggenheim Museum which forms another dataset (A2). By analyzing written news articles, I link the content to the discussion of network approach to internationalization

in the context of contemporary art museum field. Table 1. below presents the data utilized in the thesis which are listed also in the appendices in more detail.

Data set	Data type	Number of documents	Type of document
A1	Written document	5	Guggenheim Foundation's profile text
A2	Written document	162	News articles

Table 1. Data utilized in the study

The data in this study was constructed and further coded into a chronological order as recommended when describing a certain phenomenon (Eriksson & Kovalainen 2008).

The Guggenheim Foundation's profile texts

Data set A1 consists of the Solomon R. Guggenheim Foundation's profile texts which are available from the foundation's own web site. These documents were selected for the study as these profile texts describe the summary of the Guggenheim Foundation's historical development providing a background for the events. These documents were accessed from the Guggenheim Foundation's website (www.guggenheim.org) and coded accordingly.

News articles

Dataset A2 includes written news articles about the Guggenheim Foundation's internationalization between the years 1988 - 2016. News articles for the data were selected by going through news archive of New York Times and Helsingin Sanomat in a chronological order setting the timeframe to between January 1988 and November 2016. The newspapers were chosen for this study for their prominence: New York Times (NYT) is one of the most prominent newspaper in the United States and worldwide and Helsingin Sanomat (HS) is biggest newspaper in Finland. Also, The NYT and HS were chosen to provide a comprehensive overview of the topic and HS to

provide a deeper knowledge on network perspective. As part of media, these newspapers itself provide an interesting source of data.

The data was constructed from news articles published between January 1988 and November 2016 with a reason that January 1988 was when Thomas Krens was selected as the director of the Guggenheim Museum and can be viewed as a turning point when the Guggenheim Foundation started its active internationalization attempts. The data construction was ended to articles published in November 2016 because it was the moment when the proposal for the Guggenheim Helsinki was finally rejected leaving this as the most recent internationalization attempts for the Guggenheim Foundation. These documents were constructed between November and December in 2015 and again in November 2016, as part of a larger research conducted at Aalto University School of Business.

I decided to include words *internationalization* and *Guggenheim* as search words and hence, I chose not to include other news articles related to the Guggenheim Foundation in such topics as planned exhibitions or art collection. The news articles I chose were coded in chronological order according to the date and source during the collecting phase which ended with collecting first 324 news articles. These articles were then reduced to total 162 articles which were chose to be analyzed based on their content that clearly communicated on events of the Guggenheim Foundation's internationalization and I thought to be relevant for my studies (table 2). This means I did not have any specific criteria for finalizing the data. Figure 1 shows the number of articles divided by the newspaper.

News Archive	NYT	HS	Total
Number of articles	65	97	162

Table 2 Total number of news articles analyzed.

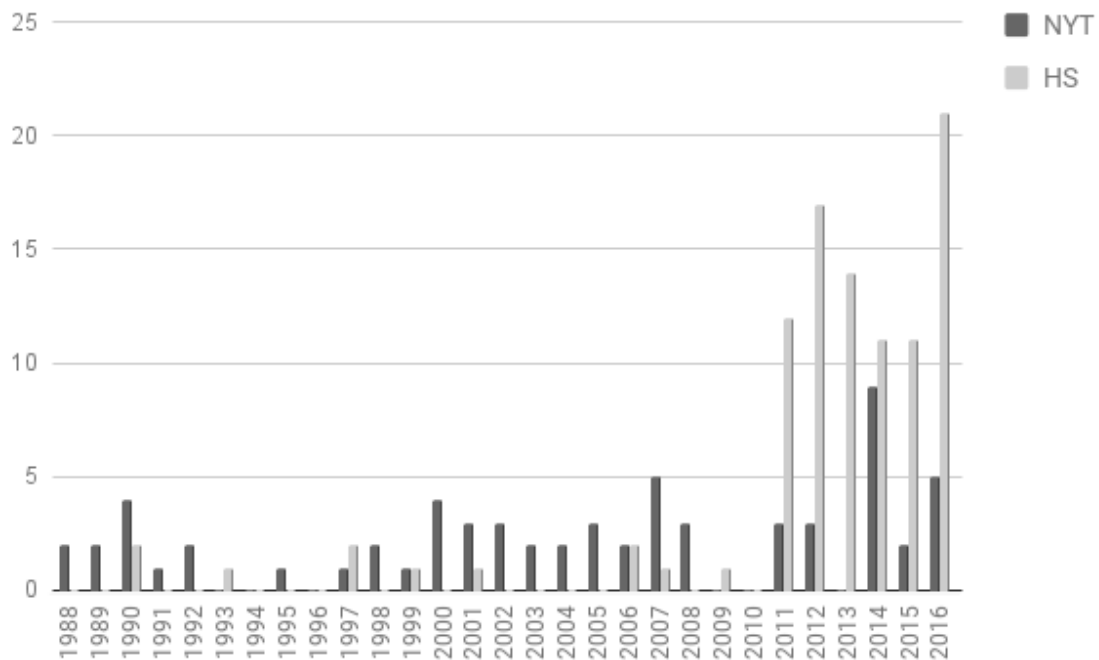


Figure 1 Number of articles collected each year

3.3 Data analysis

This subchapter presents tools and steps of data analysis utilized in this study. Using a chronological approach, the data utilized in this study is analyzed through a content analysis.

Recognizing events: a chronological content analysis

Qualitative content analysis was chosen as it takes comprehensive approach in data analysis (Kohlbacher 2005) and is more complex than counting words for examining language accurately to generalize large amounts of text into clear categories that represent similar meanings (Weber 1990). As commonly used method when analyzing text data (Hsieh & Shannon 2005) the approach fits well with the data chosen for this study. However, the study takes a poststructuralist view on text and understands that depending on the reader various interpretations are possible.

Because a qualitative content analysis allows me for subjective interpretation of the written (text) data through if done systematically by for example identifying themes or patterns (Eriksson and Kovalainen 2008) I position myself as a researcher to an interpreter's role. I create meanings and understanding to existing data by interpreting them from a certain point of view, *internationalization*, *network approach*, and *the Guggenheim foundation*.

The data analysis was executed chronologically as the first aim of this study is to study, how the Guggenheim Museum of modern and contemporary art organization internationalizes through networks. Central to the study is the network approach to internationalization and a simplified model from "*a conceptual view of socio-political behavior of MNCs*" introduced by Hadjikhani et al. (2008, p. 915) and in addition the literature of museum studies which form the analytical framework for this study. The data analysis was data-driven, meaning there was no pre-determined theories or hypothesis in the background and hence, the theory was rather allowed to arise from the data.

The research question is approached as follows. Firstly, by analysing the Guggenheim Foundation's profile texts (dataset A1) and news articles (data set A2) I am able to choose and combine relevant events to describe the internationalization process of the case organization, the Guggenheim Foundation. Secondly, I further analyse the data in order to explain the network approach to the internationalization process presented earlier. Thirdly, findings resulted for the data analysis are compared to the literature and theoretical framework presented in chapter two.

Analysing News Media

This study has chosen news media as data for accessing information and hence, has taken into account that news as data construct events and relationships between groups of people (Hodgetts & Chamberlain 2014) and move attention to some aspects of reality while it also blurs other elements, leaving them out from focus (Entman 1993). Silverstone and Georgiou (2005) points out, media can take a side and communicate with support, discrimination or even ignorance. Hence, this study also takes the nature

of news media into account understanding that news media is an institution that take an active role in social processes than being observer and reporter of events (Meijer 2010).

The study understands that the chosen news articles do not provide single set of meanings (Hodgetts & Chamberlain 2014) and the meaning of media content does not simply reside in the text being consumed and is often constructed differently by different viewers (Hodgetts & Hodgetts 2006). Hence, as a researcher I not only consume but also produce and circulate media content and additionally consider the overlaps across news and other media forms (Napoli 2010).

Although news media is not objective in producing information it provides interesting viewpoints to questions about how surrounding issues are brought up and who are identified as key actors. News media as data for this study was utilized to pause and reflect certain events that have been covered or people have been characterized (Hodgetts et al. 2007).

The limitations characteristics to news media does not mean that content analyses cannot be done. Rather, as Hodgetts et al. (2007) advice the process has been carefully documented and interpretations are justified, which are considered in trustworthiness of the study. These are clarified in the following chapter.

3.4 Procedure of the study

This study was conducted as part of a larger research project of the Guggenheim Foundation at Aalto University School of Business. When the data collection started, the research question was not defined.

I collected the Solomon R. Guggenheim's profile text (dataset A1) from the Guggenheim's webpage (Guggenheim.org) and analysed it to use mainly for case introduction and as a background for further data construction. In addition, I collected news articles (dataset A2) in chronological order from The New York Times and Helsingin Sanomat. The articles for the study were chosen with the criteria of

internationalization of the Guggenheim Foundation and were copied as PDF from the news archives. Hence, the articles chosen for this study do not include other news articles related to the Guggenheim Foundation such as held exhibitions or art collections. At this point, I had a preliminary topics and questions driving the data collection, but research question was still undefined.

Starting with large amount of data and by narrowing it down helped to bring up the question lying under the texts and to understand what information was available for this study. As I understood the Guggenheim Foundation's historical path of internationalization from the pool of data, I could gradually define my research question for this thesis. Finally, after defining the research question, the research design for this thesis could be finalized. The discussion about possible Guggenheim Helsinki during my data construction phase offered excellent grounds to study internationalization in art museum field and was an inspiration to choose the network approach to internationalization. The findings of the data analyzed are presented in the next part.

3.5 Trustworthiness of the study

In this subchapter trustworthiness of the study is discussed. Following reasons aim to support method chosen for this study.

As the study relies on personal data interpretation the study applies the concept of *trustworthiness* as evaluation criteria for this study by Lincoln & Guba (1985 in Kovalainen & Eriksson 2008, p. 276). Hence, to confirm the trustworthiness of the study the following qualities are evaluated: dependability, transferability, credibility, confirmability. These are shortly described below.

This study is logically structured and offers information that is documented. Also, the literature in this study is referred accordingly following ethical guidelines and therefore the study is *dependable*. This study is also *transferable* as it shows resemblance to other conducted research with similar research topic and is hence, able to provide connections between this research and previous results proposed for example by Ritvala et al. (2017).

Arguments presented in this research are justified by linking the findings to the literature and theoretical framework. Due to the data and method chosen for this study some interpretational difference is likely to occur depending on researcher but can still be agreed on as one possibility and hence gives *credibility* and *conformability* to this research.

4 Findings

In this chapter, the central findings of the thesis will be presented based on the data constructed for this study. Considering the methods and data selected for this study the findings presented in this chapter are subjective interpretations and hence, the findings should be understood as suggestions of one way of understanding the events.

The findings shed light on ongoing discussion of internationalization of a contemporary art museum field. With a focus in the past events of discussion that is expected to continue in the future, the findings show complexity of internationalization in the art museum field. In addition to the interrelated networks that exist in the internationalization process of the Guggenheim Foundation the findings revealed an interesting issue related to the internationalization process which is funding the museum. The method adopted in this study also revealed aggressive approach internationalization during certain period followed by a regression. The findings will start with providing a brief background to help understand, how it got started, before going through the process of the Guggenheim Foundation's internationalization. The findings presented below will be further discussed and theorized in the context of the study in the next chapter.

4.1 Towards international network of museums

This section presents, a brief introduction before the internationalization, how it all begun. Solomon R. Guggenheim Foundation was established in 1937 to support modern and contemporary art collections. Solomon R. Guggenheim, a businessman and an art

collector was originally influenced by an artist, Baroness Hilla Rebay (Guggenheim Foundation), who first performed as an art advisor for the exhibition of Guggenheim's collection, the Museum of Non-Objective Painting, and later became the first director of the Guggenheim Museum. (Guggenheim Foundation).

Over the years Solomon R. Guggenheim's art collection grew up to some 730 pieces, including most of Expressionist and Surrealist works by Marc Chagall, Paul Klee, Oskar Kokoschka, and Joan Miró. As the collection grew a bigger and permanent building to display was inevitable. In 1959, ten years after Solomon R. Guggenheim's death, in New York on Fifth Avenue, the Guggenheim Museum's doors were opened for the public. (Guggenheim Foundation). Baroness Hilla Rebay became the first director of the Guggenheim museum and continued until 1952 until James Johnson Sweeney stepped in. During Mr Sweeney's period (1952-1969), the collection was extended by collecting only twentieth-century art.

In January 1988, Thomas Krens, known as an "aggressive" museum administrator, was pointed as the new director of Guggenheim (*New York Times* 1988.01.13.). Mr Krens, an MBA graduate from Yale, was chosen by the Guggenheim Foundation as an answer to "economic solutions to the museum's severe problems" (Guggenheim Foundation; *New York Times* 1989.03.05.), which for Mr Krens the most important initiatives were to develop the foundation to its unique international existence. According to Peter Lawson-Jonson, the trustee and then the president of the Guggenheim Foundation, Mr Krens' "energy, intelligence and international outlook are qualities which make him eminently suitable on the formidable tasks ahead" (*New York Times* 1988.01.13.).

Although as it is common in the industry the Guggenheim Foundation has had an international outlook. The Guggenheim Foundation had achieved an extraordinary international reputation with its unique architecture designed by Frank Wright on the Fifth Avenue, but it was Mr Krens who saw its potential as a museum of "20th century art with an international focus" (*New York Times* 1988.05.29). Moreover, for Mr Krens a vision of international museum was not only limited to Europe – where one might imagine traditionally art museums locate – but plans of extending contemporary art

museums to South America and Asia showed a new way of seeing museum existence. (*New York Times* 1988.05.29). For Mr Krens internationalization meant nothing less than a global museum (*New York Times* 1990.0305.)

Mr Krens had a grand vision to transform the museum industry throughout from operation to meaning of the museum and its brand image. Mr Krens often pinpointed the struggle in the museums industry of being underfunded and therefore predicted museums were forced to adopt similar behaviours from business market in the near future and linked museums to asset management. (*New York Times* 1989.03.05.). Acknowledging the increased mobility, global interchange and a new economy he proceeded to create Guggenheim's own "*international network of museums*" to rotate its art which would bring new flexible way of existing in the 21st century (*New York Times* 2004.06.10; 2005.01.20). During Mr. Krens' period Guggenheim succeeded to create a concept of global museum and act as a pioneer in the industry (*New York Times* 2001.01.16). Several discussions of building a Guggenheim museum to different countries were brought up in the news media and as it seemed to be characteristics of Mr Krens, the Guggenheim Foundation had many simultaneous negotiations around the world, many of which were not even approved by the board of the foundation.

As reported in the new media, since joining the Guggenheim in 1998, Mr Krens was praised, criticized and even imitated for his vision of creating a "*worldwide network of Guggenheims*" (*New York Times* 2006.07.09). But not all of his plans to open branches by world-class architects came true, and for trying to execute his bold vision of the global Guggenheim Museum, led eventually first losing the foundation's top donor, Mr Lewis in 2005 due to "*differences in direction*" (*New York Times* 2008.09.02) and finally, Mr Krens stepping down in 2008 and foundation going back to a traditional choice.

Mr Krens' follower Mr Armstrong had long curatorial history and had steadier approach towards internationalization and since then, new Guggenheim projects were proceeded more diligently. The findings indicate, the choice was considered safe after nearly 20 years of Mr Krens' bombastic vision. (*New York Times* 2008.09.02.). The choice made

by the Foundation can be interpreted as a change in strategic direction for the Guggenheim museum of which international ambitions under Mr Krens have created some conflict inside the foundation the board preferred a director with a longer curatorial background (*New York Times* 2008.09.24.)

In the following subchapters, the Guggenheim Foundation's completed and failed museum projects will be introduced. Taking into consideration that the Guggenheim Foundation only considers projects approved by the board as their projects indicates that in the end only few projects were actually proposed by the Guggenheim Foundation and the rest of them reported in the news media were more or less Mr Krens' own attempts as stated in some of the interviews by the Guggenheim Foundation (*Helsingin Sanomat* 2012.01.19h).

4.2 Internationalization process of the Guggenheim Foundation

Italy, Venice: Peggy Guggenheim Museum

Thomas Messer, the third director (1961–1988) took the next bold step in 1970's when he persuaded Peggy Guggenheim, Solomon R. Guggenheim's niece, who also was an art collector, to donate her entire art collection to the Guggenheim foundation after her passing. Hence, during Mr Messer's time the collection expanded with works of famous artists as Vincent van Gogh and Pablo Picasso along with other Impressionist and Post-Impressionist masterpieces. (Guggenheim Foundation). The art collection inherited from Peggy Guggenheim (1898-1979) in 1976 was relocated to her home on the Grand Canal of Venice in 1980, which after the foundation opened it as a year-around museum to the public in 1985 (*Helsingin Sanomat* 2011.01.19e). Although the location of the collection was only a coincident one might interpret as the outcome of bilateral negotiation between Thomas Messer and Peggy Guggenheim. (Guggenheim Foundation 2). Peggy Guggenheim's heritage was considered widely in the media as the Guggenheim Foundation's first branch by acknowledging the Peggy Guggenheim collection's "*substantial Guggenheim presence in Italy, on the Grand Canal in Venice*" (*New York Times* 1990.03.05.) describing how the Guggenheim Foundation "owns",

“runs” and “operates” (*New York Times* 1992.03.20.; *New York Times* 1995.06.22.; *NYT* 2011.01.18.; *Helsingin Sanomat* 1997.11.07.) the Guggenheim museum in Venice and hence, can mark a starting point to the Guggenheim Foundation’s new vision of internationalization.

Italy, Venice

Guggenheim’s global penetration started in 1990 with first links to Europe as Guggenheim made an agreement with Count Giuseppe Panza di Biumo, an Italian industrialist and real-estate investor (*New York Times* 1990.02.17.). According to *New York Times* it was a signal of “a major expansion for its museums in New York and Venice” (*New York Times* 1990.02.17.). The two-part agreement included the immediate gift and purchase of 211 works as a first part of the agreement and then Count Panza to give the Guggenheim Foundation additional 105 other contemporary art works as well as the land and buildings of his estate in Varese, near Milan as the second part of the agreement. (*New York Times* 1990.02.17.; *New York Times* 1990.03.05.; *Helsingin Sanomat* 1990.03.09.)

This acquisition was probably made to increase the Guggenheim presence in Italy as there Guggenheim already had a presence with the existing Peggy Guggenheim collection on the Grand Canal in Venice and therefore seemed to be also a logical move for Guggenheim to further expand activities in Italy. This Panza’s purchase also fitted well to Mr Krens’ larger strategy of the global Guggenheim (*New York Times* 1990.03.05.; *New York Times* 1990.03.05.). The Guggenheim Foundation was also negotiating with the government of Venice about a long-term leasing of turning an old chamber in Venice to a museum of contemporary art (*Helsingin Sanomat* 1990.03.09.). However, this or later proposals of Guggenheim hoping to open three more branches in Venice were never fully executed (*New York Times* 1995.06.22.).

Austria

In 1990, a new Guggenheim museum was proposed to Salzburg, Austria (*New York Times* 1990.03.05.; 08.13.). Started with a feasibility test the Guggenheim Foundation completed an analysis to find out “what the guarantee would be from the Austrian

Government.” (New York Times 1990.03.05.). Known as the city of music, Salzburg was hoping to pursue a center of art, and the new Guggenheim museum was to be designed for art lovers (*Helsingin Sanomat 1990.11.30.*). It was an opportunity that served both parties as on one hand to Mr Krens the expansion to another European country meant establishing a marketing advantage for Guggenheim museum and on the other hand for Salzburg the museum forecasted more traffic and tourists in the off season as well as the Guggenheim was considered to provide a year around attraction. The project communicated mixed thoughts as on one hand the project was impressing but on the other hand it meant enormous investment in construction costs for the city of Salzburg (*Helsingin Sanomat 1990.11.30.*). New York Times was predicting the Guggenheim Museum Salzburg would give “the Guggenheim a marketing advantage.” (*New York Times 1990.08.13.*)

After completing the feasibility test by the Foundation, the Austrian Government considered whether it can afford the cost of build which was first estimated to cost \$90 million (*New York Times 1991.10.02.*). Only after Salzburg had already chosen Hans Hollein’s ⁴ design for possible museum construction the Guggenheim Foundation conducted more accurate investigation in 1990 and in addition proposed Salzburg to buy its own art collection in which case the budget would be as much as \$ 500 million (*Helsingin Sanomat 2012.01.19h.*).

As already one of the obstacles for the project were construction costs and operational costs, which were to be paid by the federal or local government, and the Austrian state having very little funding the museum would have had to act profitably gathering the income from different sources such as entering fees, museum shop, cafe and collecting fees from museum supporters. Hence the proposal wasn’t executed. (*Helsingin Sanomat 1990.11.30.; New York Times 1995.06.22.*).

Even though the proposal wasn’t executed due to lack of funding, it provided much media appearance in Europe and even received interest from Japanese Tobishima

⁴ Hans Hollein is an internationally renowned and award-winning Austrian architect who has received the Pritzker Architecture Prize, in 1985. (<http://www.hollein.com/eng/About/Hans-Hollein>)

Corporation who wanted to help the Guggenheim come to Tokyo as part of Guggenheim's plan of global expansion and supported the Foundation with \$5 million in return of organizing architecture competition for temporary exhibition pavilions ordered by Mori Building Company (*New York Times* 1990.03.09.). For more, the failed Salzburg project attracted the next proposal for Guggenheim from Bilbao, Spain, as discussed below.

The Guggenheim Museum Bilbao, Spain

In 1990, inspired by Salzburg the Basque government proposed Bilbao as a location for the third Guggenheim museum. Project was part of the 71 suggestions of development plan made by experts for the city to regenerate after 1980's economic crisis. (*New York Times* 1991.10.02.; *Helsingin Sanomat* 1993.09.29.).

After two years of planning, the Guggenheim and officials of the Basque region in northern Spain signed a final agreement to create the Guggenheim Museum Bilbao. This became the museum's second European branch, the first being the Peggy Guggenheim Collection in Venice, which she gave as a heritage to the museum in 1976. (*New York Times* 1992.03.20.). Unlike endless talk about establishing branches of the museum in Tokyo, Salzburg, and Count Panza's villa in Italy, and about a second site in Venice, the Guggenheim Museum Bilbao designed by Frank Gehry was the first example of “*Mr Krens' scheme for the new international Guggenheim in action*”. (*New York Times* 1992.06.21.).

According to *Helsingin Sanomat* the museum is an autonomous unit, with an own budget but cooperates closely with New York with collection and exhibition practices. Bilbao's director Juan Ignacio Vidare will be in charge of the global strategy of the Guggenheim museum (*Helsingin Sanomat* 2011.01.19e.). In addition, the Guggenheim Foundation gave a veto right if the Guggenheim Foundation was to plan other museums to Europe (*Helsingin Sanomat* 2012.03.02.).

After its opening in 1997 the effects of Guggenheim museum in Bilbao studies (Plaza 2013 et al.) suggests that among various other fundamentals Guggenheim museum has contributed to economic development of Bilbao and created a notion called the

Guggenheim effect (Plaza et al. 2009 et al.). Ever since then as findings support, Bilbao effect has been one of the inspiring reasons for following proposals.

Germany

The Guggenheim Foundation started to construct a mutual collection together with the German Deutsche Bank to Berlin (*Helsingin Sanomat* 2011.01.19g.) to advance their mutual interest to enable better public access to contemporary art (*New York Times* 1997.10.19.; *Helsingin Sanomat* 1993.09.29.). In 1997, the same year the Guggenheim Bilbao was opened, the Guggenheim Foundation opened an exhibition to Berlin. The Guggenheim Berlin, which was opened to an old bank, became the Guggenheim Foundation's third branch. Addition to rotating exhibitions the collection was expanded by ordering new art works from contemporary artists. After 15years of collaboration Deutsche Guggenheim closed its doors in 2012 (*New York Times* 2012.02.07.; *Helsingin Sanomat* 2012.02.08b.) because the Deutsche Bank who owned the property was no longer interested in continuing the collaboration (*Helsingin Sanomat* 2013.08.07c.).

Brazil

In 2000 Brazil was chosen for the Guggenheim Foundation's first branch from a developing country (*New York Times* 2000.11.25.). Brazil was chosen from "a genuine and longstanding interest on the part of the Guggenheim to become more involved in the culture of South America," as Mr Krens described at a news conference (*New York Times* 2000.11.25.). As some parties were delighted of having a Guggenheim museum for example some directors from local museums expressed their concerns what kind of costs and in which scale the possible Guggenheim project was planned to be as for them it "seemed unfair and extravagant to local museum officials" to put large amounts of public money to the proposed Guggenheim museum while the existing museums were lacking government support and functioning poorly or if at all (*New York Times* 2000.11.25.).

The plan was to build Guggenheim museums in four cities in Brazil – Rio de Janeiro, Recife, Salvador and Curitiba – in which Brazilian art would have been shown and was to be rotated to other Guggenheim museums (*Helsingin Sanomat* 2001.04.04.). Brazilians themselves were committed in the hope of increasing tourism as the celebrated branch in Bilbao. "*The Guggenheim is a powerful brand name in the world of museums, and we are very enthusiastic about being associated with it*" (*New York Times* 2000.11.25.) said Edemar Cid Ferreira, a Sao Paulo banker and art patron who was acting as the president of the new Brazil-U.S. Council. Due to the financial issues this nonprofit body was established with a goal of raising most part of the \$300 million the venture was estimated to cost. The cities chosen for the museum projects were supposed to arrange a suitable place for the museums as well as find an architect and the funding by 2001 (*Helsingin Sanomat* 2001.04.04.). However, only the situation of Rio de Janeiro, which is discussed below, was updated in news media since then, leaving uncertain what had happened to other three cities.

Guggenheim Hermitage Las Vegas and three-way alliance

Since Thomas Krens, became as the director in 1988 he was able to grow the Guggenheim Foundation's collection by 50 percent including contemporary photography, that foundation had been previously overlooking, and turned this growing Guggenheim to a global art enterprise (Guggenheim Foundation). The collection grew again in 2001, when the Guggenheim Foundation and financially challenged State Hermitage Museum tied an alliance to share their resources and opened a museum at Las Vegas' Venetian Hotel, the Las Vegas Guggenheim Hermitage (*New York Times* 2001.01.16.; *Helsingin Sanomat* 2012.01.19h.).

The Venetian Hotel was motivated work with the museums for a temporary agreement as its competitor Hotel Bellagio had recently updated its appearance with a new art collection (*Helsingin Sanomat* 2012.01.19h). Combining resources from two museums meant changing exhibitions at the museum at Las Vegas which now included world-class masterpieces such as Velazquez and Goya.

Later in the year to the existing alliance with the State Hermitage the Guggenheim Foundation created a network of three by adding the Kunsthistorisches Museum from Vienna to collaborate on exhibitions. Wilfried Seipel, director general of the Kunsthistorisches commented about the new alliance: *“It is rooted in our awareness of a changing world, a world in which political, geographic and cultural boundaries are opening up,”* (New York Times 2001.01.16). According to the museum officials, the relationship was pursued in a mutual hope of a solid exchange of exhibitions, staff collaboration and combining of resources in their own network. As Mr Krens commented *“You get much more marketing and picture power if you pool your resources.”* (New York Times 2001.01.16).

The museums closed its doors seven years later first reported as due to financial disagreements (New York Times 2001.01.16.; Helsingin Sanomat 2013.08.07.c). However, according to the media report by Helsingin Sanomat the Guggenheim Foundation’s assistant director, Ms Goldhar explained the museums was originally meant to be only temporary and hence gives an image that there were no major disagreements resulting to ending the cooperation (Helsingin Sanomat 2012.01.19h).

Brazil, Rio de Janeiro

In 2003 Guggenheim signed an agreement with the mayor of Rio de Janeiro, Cesar Maia, to build a \$130 million museum on Rio’s Mauá Pier in Guanabara Bay. At this time two other museums, the State Hermitage Museum and the Kunsthistorisches Museum, which Guggenheim had partnered with in 2001, were also involved in the project. (New York Times 2003.05.01.).

Discussions about the museum in Rio began when the Guggenheim Foundation was putting together “Brazil: Body and Soul” exhibition of baroque and contemporary Brazilian art. Similar to the acknowledged Guggenheim Bilbao, the Guggenheim Rio de Janeiro was to be financed by the city of Rio as part of a larger project to rejuvenate its historically valued port area that had over the years experienced degeneration like Bilbao in the past. (New York Times 2003.05.01.).

The French architect Jean Nouvel⁵ who had mostly constructed the exhibition “Brazil: Body and Soul” mentioned above was hired to design the Guggenheim Rio de Janeiro which was estimated to open in 2007 (*New York Times* 2003.05.01.). However, it was noticed that the mayor had exceeded his authorizations and hence the agreement was later stated as illegal. The Guggenheim Foundation tried to renegotiate the agreement in order to execute the museum project, but the project was eventually abandoned. (*Helsingin Sanomat* 20120119h).

Mexico

In 2004 the Guggenheim Foundation conducted a feasibility study for Guadalajara, Mexico which resulted choosing Enrique Norten⁶ as the architecture for the building plan as the museum (*New York Times* 2005.04.27.; *New York Times* 2006.07.09.). There was not much discussion about this proposal in the news media but was reported that Guadalajara the deciding actors were supporting the proposal and hence committed to have a Guggenheim museum there but changing to the new government with new decision makers the commitment to the proposed Guggenheim museum wakened (*Helsingin Sanomat* 2012.01.19g).

Also, according to the Guggenheim Foundation’s assistant director, Ms Goldhar, the Foundation had no plans to be involved in operational activities if the museum was to be built. With change in decision maker the city of Guadalajara struggled to raise funds which led to abandoning the project (*New York Times* 2006.07.09.; *Helsingin Sanomat* 2012.01.19h). The Guggenheim Foundation was no longer committed to the project in trying to renegotiate its entry as its focus had shifted to discuss for a possible museum to Helsinki (*Helsingin Sanomat* 2011.01.19c).

⁵ Jean Nouvel is an internationally awarded French architect who has received the Pritzker Architecture Prize, in 2008. (<http://www.jeannouvel.com/en/jean-nouvel/>)

⁶ Enrique Norten is a Mexican architect with an Honorary Fellowship of the American Institute of Architects (Hon. FAIA) (<http://www.ten-arquitectos.com/about>)

United Arab Emirates

In 2016, the government of Abu Dhabi, the capital of the United Arab Emirates, announced its plans to build a museum, to be called the Guggenheim Abu Dhabi which like the Guggenheim Bilbao in Spain will be designed by Frank Gehry. (*New York Times* 2006.07.09.; 07.14.). The major project was estimated to cost about \$800 million (*New York Times* 2011.03.16.).

Thomas Krens who was known to be planning a global network of museums to reflect the 21st century museum concept, characterized the proposition as a special opportunity for the Guggenheim to become involved in the Middle East (*New York Times* 2007.11.14.) and in a project that was predicted to be “the world’s largest single arts-and-culture development project in recent memory” (*New York Times* 2007.02.01.). The chairman of the United Arab Emirates’ tourist and development authority, Sheik Sultan bin Tahnoon al-Nahyan, stated in an interview (*New York Times* 2007.11.14.) that for the project known as the Cultural District of Saadiyat Island which also included a museum by the Louvre Museum in Paris (*New York Times* 2007.02.01.), they wanted to go with an internationally well-known institution in modern art and one of the biggest reasons Abu Dhabi got interested in the Guggenheim Foundation was because of its succeeded branch in Bilbao. (*New York Times* 2007.11.14.).

The proposed Guggenheim was a solution to reach cultural tourist who were thought to be more economically valuable as they tend to spend more money and provide a cultural center for Muslims who are after the 9/11 facing challenges to travel Western countries. (*New York Times* 2007.02.01.) Still under development, the Guggenheim Abu Dhabi was planned to be completed by 2011-2012 to open in 2013 but the construction has been delayed due to several protests against bad working conditions of the foreign laborers at the site (*New York Times* 2011.03.16.).

Finland, Helsinki: the first entry

In 2011, after few years the former director Mr Krens had stepped down, the city of Helsinki announced they had approached the Guggenheim Foundation in a request for a feasibility study to examine the possibility of building a new Guggenheim Museum in

Finland. This was the first actual project that Guggenheim Foundation took into consideration after Mr Armstrong had been directing the museum for nearly two years. He wanted to change direction of museum's from being New York led to more international network of museums and create a free system, in which everyone was allowed to share information inside the network. The project was part of a global effort by the Guggenheim Foundation to add to its museums in New York, Venice and Bilbao, Spain and a museum in Abu Dhabi under construction.

In 2011, the director of the Helsinki Art Museum Janne Gallen-Kallela-Sirén announced that Helsinki will be cooperating with the Guggenheim Foundation (*Helsingin Sanomat 2011.01.19b*). According to the mayor of Helsinki, Jussi Pajunen, like other previous countries that have approached the Guggenheim Foundation, he also was inspired by the successful example of the Guggenheim Bilbao which has brought attention and revenue to the economically challenged Basque region ever since it opened in 1997 (*Helsingin Sanomat 2011.01.19b*). However, learning from mistakes from its past the ground work of feasibility test was made thoroughly in order to see museum's real potential and not in a seek for fixing countries economic issues (*Helsingin Sanomat 2011.01.19c*).

What made Helsinki unique was having no previous hopes and expectations for the project and hence, gave Guggenheim free hands. Unlike most feasibility studies, Helsinki did not include the museum's possible architecture as part of its initial discussions. Hence, Helsinki took a completely different approach and as Janne Gallen-Kallela-Sirén, the director of Helsinki art museum said, "*We are trying to create the concept of a museum for the 21st century first, then the architecture will become a part of it.*" (*New York Times 2011.01.18*). It seems that Mr Sirén and Mr Armstrong, including the Guggenheim Foundation, had a mutual understanding of willing to create something new while respecting the past, which seemed to support Guggenheim's vision at the moment.

In 2012, the feasibility study proposed a museum in Helsinki and forecasted a Helsinki's great potential to become a cultural capital (*New York Times 2012.01.10*). The study recommended among the others to build the museum on Helsinki's South

Harbor waterfront, which is a city owned site and an international architecture competition for designing the building (*New York Times* 2012.05.02.). Despite of media communicating of a strong support towards a Guggenheim museum by Pajunen and Gallen-Kallela-Sirén taking into consideration of Finland experiencing an economic depression, people comping wit considered it a waste of money (*New York Times* 2014.01.14.). As a result of strong social resistance, the estimated \$178 million Guggenheim project was shot down by the board of Helsinki *New York Times* 2012.05.02.).

The second entry

In 2013 the Guggenheim Foundation presented a revised plan which highlighted the economic impacts and promoting tourism. The new proposal included 4 different options for funding Museum and an international architecture competition funded by the Guggenheim Foundation to which the Finnish government answered by denying any state aid for the museum because of the opposition from the co-ruling nationalist Finns party (*New York Times* 2016.06.09.). As mentioned above Finnish economy was not in a good shape to be able to fund such a large project as the Guggenheim was proposed. Taking this into consideration, the Guggenheim Foundation agreed not to charge a licensing fee from the city but rather to help local supporters to collect private donations through a newly formed foundation and also reduced the operation fees by half (*New York Times* 2014.07.14.).

In 2014, Helsinki's city board decided to let the Guggenheim hold an architectural competition for a new museum, which was first time ever the Guggenheim Foundation had held on open international architecture competition. Unlike previous cases this gave an opportunity for young and unknown architects to show their vision of 21st century museum. In 2015 a proposal for a Timber-Clad Lighthouse by Muro Kusunoki won an international contest for the design of a planned new Guggenheim museum in Helsinki.

The Guggenheim Foundation's plan to add its newest branch to Helsinki was not going as planned because many Finns were against of wasting taxpayer's money on a museum which was estimated to cost 140 million euros (\$157 million) while public spending

were cut (*New York Times* 2015.06.23a). Vast of the involving actors from different parties seemed to agree that under the circumstances it was wrong to consider spending public funding on a private institution. The possible Guggenheim museum was also criticized that it was a concept bought from outside and not a Finnish cultural creation. (*New York Times* 2016.11.30).

Despite of the renewed financial strategy in which the city offered to participate largely on the cost and with the rest to be paid by a private fund-raising and a loan a plan to build a Guggenheim museum on the Helsinki waterfront was close to collapse because of a political row. After the concept was narrowly first approved by a Helsinki city board in November 2016 the City Council rejected the proposal at the end of the year. After the rejection in the end of 2016 the Foundation announced that it was not interested in any other cities in building a museum under its own brand. (*New York Times* 2016.11.30.; *Helsingin Sanomat* 2016.11.21.).

In addition to the proposals mentioned above some minor discussion was linked to Hong Kong and Singapore. For example, the Guggenheim and the Pompidou Center in Paris were discussing of building a museum together in Hong Kong in 2004. Feasibility study was made by a request of Kowloon city part of a development plan in cultural area, but financing could not be arranged.

In addition to the proposals listed above there were some mention of Hong Kong, Taichung, Singapore, Vilnius (*New York Times* 2005.04.27.; *New York Times* 2006.07.09.; *Helsingin Sanomat* 2011.01.19d.; *Helsingin Sanomat* 2012.01.19h.) in a smaller scale. The Guggenheim in Taiwan was originally planned to be opened in 2004 but the design by the architect Zaha Hadid⁷ never materialized in 2004 because the local government of Taichung could not raise enough money (*New York Times* 2006.07.09.). However, according to the interview by the Guggenheim museum's assistant director, Mr Goldhar, a feasibility study was made by a request to develop cultural life in Taichung, but the Foundation didn't intend to participate on operating the museum

⁷ Zaha Hadid is an Iraqi-British architect and the first woman to receive the Pritzker Architecture Prize, in 2004. (<http://www.zaha-hadid.com/people/zaha-hadid/>)

(*Helsingin Sanomat* 2012.01.19h.). In 2005 Mr Krens was also campaigning for a possible site for Guggenheim museum in Singapore but no further details were found from the data that would indicate to the development of the project (*New York Times* 2006.07.09.) In 2009 the *Helsingin Sanomat* reported on a museum project to Vilnius which was planned to open in 2011 (*Helsingin Sanomat* 2009.06.28.). The project was a cooperation with Guggenheim and State Hermitage Museum to which a design for the museum was ordered from the architect Zaha Hadid. According to Ms Goldhar, the Guggenheim museum's assistant director, Vilnius requested a feasibility study to develop and execute city's cultural life. For this particular project the Guggenheim foundation and State Hermitage Museum in St. Petersburg were willing to borrow its collections the foundation did not want its name to a museum in Vilna. It seems that the confusion occurred from the fact that project was called "Guggenheim-Hermitage Museum" by city of Vilnius even though the foundation had no plans to sell its name even partially to the museum. (*Helsingin Sanomat* 2012.01.19h.). This incident may also explain why the proposal to Vilnius was not opened in NYT.

For the past decade, the Guggenheim Foundation has conducted several studies for projects in Europe, Asia, Latin America, and the Middle East. While managing current museums and exploring new projects the Guggenheim Foundation frequently travels to co-organize exhibitions with other museums sharing its expertise and aims to improve the public accessibility and awareness to modern and contemporary art. (Guggenheim Foundation). The foundation first investigates whether the host city can afford for construction costs for the building, operational costs and license fees for the Foundation. The Foundation would also expect receiving in return of spending its time if it goes for conducting feasibility test for the new museum. This is how the feasibility studies which were not a promise from the Guggenheim Foundation to build a Guggenheim museum necessary got started. Often the cities decided after red the feasibility test to organize an architecture competition to see what kind of museum was expected to be built. If a Guggenheim museum is decided to be built the host city or country is also expected to buy new art of their own or commissioned by the Guggenheim Foundation (*New York Times* 2005.04.27.).

4.3 Summarizing the internationalization process

The findings suggest that internationalization process of the Guggenheim Foundation has not been a gradually process and does not seem to that be consistent. Findings also show that personal connections and relationships in the Guggenheim Foundation's network seems to have a role in the internationalization process.

Also, the chronological content analysis suggests that in attempt to establish a museum to the foreign country, in addition to actors from its own business environment the Guggenheim Foundation faces local political and social actors with whom the foundation is in interrelated relationship. Moreover, the findings describe a complex environment in which the Guggenheim Foundation attempts to enter as findings bring up various social and political actors whose opinions and objectives the foundation has to satisfy. In addition, these various actors with their own opinions seem to direct whether the Guggenheim Foundation succeeds to enter. In addition to the socio-political actors I identified media as one key actor that can be suggested to have an indirect impact on the process as it communicates selectively on the prevailing discussions and hence, can influence on people's and further decision makers' opinion.

To conclude, although the findings shed light on different connections which can be suggested to have worked as an introduction to the possible internationalization, funding the museum was greatly featured in many cases of the findings. Even a well-established relationship in which both parties are committed to proposed museum project it seems that financing the museum was greatly discussed in many cases and in some cases was a definitive problem that in the end shot the proposal down. Findings presented above will be further discussed and linked back to the theoretical frame in the following chapter.

5 Discussion

In this chapter the findings will be further discussed and linked back to the theoretical frame. Also, research questions will be answered. Based on the findings the study aims to answer the following research question:

How does an art organization internationalize from the network perspective?

The aim of this study was to analyze news articles and identify historical events of the Guggenheim Foundation to describe its internationalization process and furthermore, understand internationalization has happened through networks.

Findings suggest that behind the internationalization process the Guggenheim Foundation has started from a vision of internationalization and of a global museum which can be described as goal-oriented action. The vision of creating an own network of museums that carried Guggenheim's name and rotated its own versatile art collection. This was to solve few of the problems museums in present are facing. Museums in general are troubled with their growing art collection in contrast to the size of the space which does not grow in the same pace resulting to museums keeping vast of the collection stored. Also, museums these days are financially challenged due to lack of funding which has led some museums to focus more on visitors facing market competition. Hence, having an own network an extending to bigger markets, as discussed in literature of international business, brings much more stability in operation and art can be rotated more cost efficiently while avoiding additional supervision and insurances. The Guggenheim Foundation is aiming for a new and more flexible way to use its most valuable resources, that is art, through its own large pool of collection around the world while other museums still collaborate on traveling exhibitions. The Guggenheim Foundation's new concept of being a museum of the 21st century can be indeed seen as the "*World Wide Web*" of museums as New York Time described in April 19 in 1998 (*New York Times 1988.19.04.*).

The findings suggest that internationalization of the Guggenheim Foundation has not followed certain steps suggested in the traditional internationalization process which is discussed by Johanson & Vahlne (1977) and Luostarinen and Welch (1990) and pictures also a phase that can be described as de-internationalization as suggested by Welch and Welch (2009). Analyzing the findings, the Guggenheim Foundation started its internationalization activities under Krens' directorship in Europe from Austria, after which it continued further all the way from Brazil to eventually Abu Dhabi but as the directorship changed to Mr Armstrong the Guggenheim returned closer where it started, Finland. Comparing to Uppsala (Johanson & Vahlne) and POM model some similar aspects can be interpreted from a perspective gradual internationalization and de-internationalization. The findings suggest that Guggenheim's internationalization process has not happened gradually as the penetration model of internationalization would suggest.

Although Guggenheim started to pursue its internationalization process from Europe, Italy, as it happened to inherit a property from Peggy Guggenheim in 1977 and hence, had connections there, Guggenheim's attempt to have a museum in other European countries have been challenging due to among others, difference in how museums are managed as Rectanus (2006) discusses of privately and publicly funded museums. Finance is discussed in large part of the findings. It seems it depends greatly whether museum is privately or publicly operated how financing the museum is discussed. Finance seems to be almost like a gate keeper that ultimately enables or disables the Guggenheim to build a new museum. This will be discussed more in later part of this section but as an example, many countries such as Salzburg and Taiwan were ready to have a Guggenheim museum but was not completed due to financial issues. Whereas proposal for Finland where public money is a great deal, discussion using tax payers' money for, yet another cultural organization was competing with alternatives such as schools and healthcare. In case of Abu Dhabi the funding didn't seem to be an issue.

Despite of some parts of the internationalization of the Guggenheim museum can be described from a traditional approach to internationalization, based on the findings choosing the network approach to internationalization seems to make more sense in

case of the Guggenheim Foundation. The findings show that from an internationalization perspective various networks are involved in the Guggenheim Foundations network and findings suggest that, including personal contacts and relationships with political actors, both business network approach and socio-political network approach can be identified. For example, when the Guggenheim Foundation tied an alliance with other museum organizations such as State Hermitage Museum and Kunsthistorisches Museum the relationship represented more of the business network as described in the literature review. But when entering to a new market proposing a new museum in a local society all cases discussed above suggest that the Guggenheim Foundation faces the local socio-political network. Furthermore, creating relevant network of relationships from the target country the findings show, how network approach in internationalization seems to apply. For example, case of Mexico, Brazil and Helsinki provide a good example where the internationalization opportunity were initiated through personal relationships, meeting in an event, and as the initiation came from outside of the Guggenheim Foundation which according to business network approach it suggests passive networking from the Guggenheim's side. However, in Helsinki's case after reflecting Guggenheim's proposal, Guggenheim took an initiation and hence, networking was active

Now that existence of different networks has been suggested, the interdependent relationships that are characteristic to network approach can be discussed. The basic idea lies in assumption that networks are in an interdependent relationship with these networks in which actors with different goals act reaching for eventually a mutual interest. After establishing relevant relationship, the Guggenheim Foundation faces the actors from local socio-political network. With these actors the Foundation is in an interdependent relationship directly or indirectly. In this network Guggenheim's internationalization is determined by actors' supporting or coercive actions, in which also actors related to the socio-political network such as media can affect. Hence, this leads to the suggestion that the Guggenheim has needed support from a socio-political network in order to internationalize. If explored from a business network approach a cooperation agreement with other museums like State Hermitage Museum, and

Kunsthistorisches Museum can describe for interdependency in which they committed their resources in order to establish an own network of art that is rich in art collection and in finance. These actors saw an opportunity and had a mutual interest.

By generalizing and combining the interests from socio-political networks I would suggest as the mutual goal in this case was to from the Guggenheim's point of view achieve an international network of museums and from a socio-political view having a museum that would contribute to the local economy and have a positive impact on the society. However, from this approach, many projects that failed suggest that it failed in gaining trust from the socio-political actors that the goal would be reached. Hence, in the light of trust and commitment which are important elements in successful network relationships, findings suggest that vast of the opposing voices reflect a disbelief in the gained value compared to the resources committed.

Moreover, especially findings from Helsinki case caught my attention how bargaining was taking part in the process, as discussed within the socio-political network approach in the literature review by Hadjikhani et al. (2008). Although there was a mention of renegotiation in case of Rio de Janeiro, findings from Helsinki case especially, describes interestingly the bilateral relationship that is discussed generally in the network approach. In Helsinki case the Guggenheim Foundation and the actors from political network were back and forth trying to come up with an agreement that would satisfy the network under observation, in which it eventually failed. Moreover, the findings in each project but especially in abandoned cases and highlighting the Helsinki's case, emphasized the impact of resource-based commitment. In most failed cases the project was abandoned because the proposed museum could not be financed even though based on the findings, and particularly in Helsinki's case, it can be interpreted that most countries seemed to be in relationship wise very committed but could not commit their financial resources. Furthermore, the funding possibilities depend much on the structure of the museum in the host country. An attempt to bring an American-style privately operated museum to Europe, where museums are public organizations, in democratic countries expensive projects proceed from election period to another and multiple favorable decision makers are required which affect to the

outcome. For example, in Guadalajara the decision makers supported the project until power changed. Similarly, in Helsinki's case the concern was the responsibility would be transferred to the next government.

Besides the commitment aspect, Helsinki's case brought up a very interesting view point on how different objectives have an impact how the socio-political network shows in the overall network model. Generally, the findings pictured in many cases how the actors in the social network which can have different opinions and objective that are controversial were negotiating and discussing publicly, but the findings in Helsinki's case additionally shed a light on a political power struggle between different political parties inside the political network that had an impact on the overall dynamic in the network. Based on the findings it can be suggested that inside the socio-political networks the difference in opinion are inevitable and have an impact on the actions taken in the networks.

Furthermore, as discussed earlier in the literature review if considering museum as provider of cultural events which are deeply embedded within global networks of media communication as suggested by Rectanus (2006) and applying his arguments that museum must access media in order to reach audiences, applying the idea to the network model, media can be studied as one of the actors in case of the Guggenheim Foundation. Considering the data used in this study and interpreting the findings above it can be suggest that news media has been indirectly influencing how the networks in which the Guggenheim Foundation is, choose to either support or reject the Guggenheim's internationalization. This finding emphasizes the importance of making an effort to interact with them accordingly as Hadjikhani et al. (2008) have suggested. Especially considering the impact of social media has brought how to look media today as an actor in the network, with social media even actors who previously were not able to make an influence by participate to the discussion are now taking part. At least in western countries where media discussion has evolved more democratic and participating media as an actor in this case has a great role in the network model.

Even though the Guggenheim Foundation avoids taking any financial risk the Guggenheim's objective of creating a global network of museums is a good example of what can be called a win-win setup which is required in order to internationalize through networks. Because what benefits Guggenheim branch is beneficial for the local city and as well as for the Guggenheim Foundation and New York city. The basic idea is that whatever benefit another Guggenheim cities benefits New York. Hence, from the socio-political view the New Yorkers would benefit from a financially well-operating museum which can provide for New Yorkers even more diverse selection of art which further increases cultural value of New York city. Correspondingly Guggenheim branches and their cities benefit also for the increased versatile art collection and the benefits that comes from the urban landscape. In case the museum does not bring financial and cultural benefit for the city then there will be only cost to be covered. However, based on the findings, none of the existing Guggenheim museums seem to have failed in this way.

6 Conclusions

In this chapter the research summary with the central findings and practical implications will be discussed. Finally, limitations of the study and suggestions for further study are suggested.

6.1 Research summary

The purpose of this study was to study internationalization of a modern and contemporary art museums. The aim of this study was to explore the literature of international business and extending these to the art museum field. The study was motivated by the discussion of building the fifth Guggenheim museum in Helsinki which was eventually voted against in November 2016 and was actively discussed in newspapers. Furthermore, research gap on how and why art organizations internationalize provided an opportunity to study the shift in the museum field as a result of decreased funding and increased competition in order to continue existing in

21st century many traditional entities are forced to bring new strategies and business models into use.

The objective of this study was to provide a holistic perspective on how an art organization has internationalized which resulted exploring the internationalization from the network approach. This study explored internationalization within the context of a contemporary art museum, studying how an art organization has internationalized shifting the traditional idea from doing international activities by borrowing and rotating collections with cooperation of other museums to building an own network of branches. The purposed contribution was to explore internationalization process and extending these to the art museum field which resulted applying a network-based internationalization approach. Main focus of the literature review in the study was internationalization and the network approach in the museum context.

The methods used in this study were qualitative in which suitable methods were chosen in order to answer to the following research question:

How does an art organization internationalize from the network perspective?

This empirical qualitative study is conducted as a holistic single case study on internationalization of an art organization. The study performed a content analysis in which the process was closer to inductive than deductive approach as the theory proposed in this study was constructed based on the information that came from the collected data. Two secondary data sources were used: profile texts of the Guggenheim Foundation and news articles written about internationalization of the Guggenheim Foundation. The data in this study was constructed and further arranged in a chronological order.

Firstly, one of the main objectives was to identify and make sense of the key events on Guggenheim's internationalization process which resulted in exploring the Guggenheim Foundation's internationalization form the network approach which defines the research question for the study. Secondly, studying the Guggenheim Foundation's

internationalization process from a network approach led to explore the socio-political network approach to provide more content to the study.

The findings, suggest during its internationalization process the Guggenheim Foundation faces different groups of networks with different objectives and is in an interrelated relationship with them. These networks and actors related to this network can with their actions directly or indirectly enable or disable the Guggenheim Foundation's internationalization attempt. In order to achieve the desired result, a mutual goal has to be established while understanding different objectives each actor in the network may have. For example, The Guggenheim Foundation has to understand and preferably meet the given expectations of counterparts in order to reach its own goals, that is growing its existence in foreign markets.

Furthermore, based on the findings it can be suggested that the network which the Guggenheim Foundation faces depends on whether it is an internationalization resulting from alliance or a new entry to foreign markets. When alliance is tied with other organizations such as the State Hermitage Museum and the Kunsthistorisches Museum the network model seems to represent more a business network approach but in case of building a new Guggenheim museum into another country the Guggenheim Foundation faces a socio-political network which is by nature a more complex set up with various direct and indirect relationships and factors that can impact on the Guggenheim Foundation's possibilities to internationalize. For example, in the Guggenheim's case media was largely present during its internationalization process following every action that was made or stated and had indirectly an impact on whether a museums should be built or not.

To conclude, the findings picture the complexity of the internationalization process in the context of a contemporary art museum. Hence, it is challenging to describe the internationalization of an art museum only with a business network approach which is commonly used when discussing international business. In case of an art organization a successful entry to foreign country seems to be more than forming a successful connection to the right network. In addition to its own business network an art

organization faces the socio-political network which is by nature more complex setup as it involves various actors with different objectives that are not even directly related to the art organization's operational purposes. Moreover, after establishing an interrelated relationship with the socio-political network, commitment, support and financial resources from various counterparts who are directly or indirectly involved, is required as they can determine on whether an art organization's attempt to internationalize succeeds or fails. Making sense of a successful internationalization of an art organization extends beyond the theory of general internationalization process or even a socio-political network model which can be seen as an open market for many new discussions.

6.2 Practical implications

The purposed contribution was to explore entering to international markets with a focus on network-based internationalization approach and extending these to the art museum field. By extending previous studies on internationalization beyond boundaries of the business field and applying a business model to an art field the study offers more expansive view on internationalization and hence, can be valuable for managers in art organization or other industries. Further this study can be used as an example and inspire further research in other type of art organizations in doing similar studies. Finally, The Guggenheim foundation or other art organizations can reflect their internationalization process to this study and thus, reach a better understanding of their behavior and use this study as a learning material.

6.3 Limitations of the study

This subchapter discusses the limitation of the study that need to be kept in mind when interpreting the results and main findings. In this study, I utilized qualitative research methods, a chronological content analysis in order to answer to the question how an art organization internationalizes from a network perspective. As with all studies, this study has a number of limitations.

First, the study was conducted as a single case study. Although the limitations in terms of generalizability can be recognized, the use of a single art museum has precedence in the literature. A possible limitation of this study is its focus on one single non-profit organization's internationalization. Future studies could explore theory discussed in this study in other art organizations.

Second, the framework chosen for this study was a simplified version of a model presented by Hadjikhani et al. (2008) neglecting the relationship elements of commitment, trust and legitimacy affecting in the network. Further studies could extend to include those relationship elements.

Third, the study was limited to secondary data which were news articles and profile texts of the Guggenheim Foundation. As I have no direct access to the case institution accessibility to a specific data for example from negotiation processes and actual contracts between different parties during the internationalization process would be very unlikely and time consuming and therefore left out of this research. Furthermore, using news media as a source of data sets its own limitations for this study. News media as a source of information does not provide entirely objective information as they tend to interpret them by blurring some part of the information out while emphasizing other. Hence with this limitation could be that the data twice interpreted: by the news media and by me as a researcher and hence, a change in the meaning along the way is possible.

Fourth, exploring internationalization process of the case organization in a bigger picture sets limitation as it prevented me from focusing on details. Concentrating on one entry would have enabled me to study the network approach in depth.

Despite these limitations, the findings of this study hold interesting managerial implications in the areas of internationalization and relationships in networks.

6.4 Suggestions for further research

This chapter introduces some topics for future research. The methodology used in this study is qualitative in nature which brought up additional topics to possible future study. First, the discussion on Guggenheim Helsinki project could provide several interesting questions for further studies. For example, data on different political actors involved in the discussion of internationalization of art organization and further shed light on how commitment, trust building and legitimacy are identified in those relationships. By focusing on Guggenheim Helsinki Project, a relevant data would have been available to study deeper the impact of relationship elements proposed by Hadjikhani et al. (2008).

Second, the initiation of Guggenheim Abu Dhabi and following closely the project in progress could provide an interesting discussion on responsibility in a global network of museums answering to the question on corporate responsibility issues when building an outpost in foreign markets.

Third, in world where we are used to be only one tap away from information and experiences I consider Guggenheim's attempt to combine art and e-commerce one of interesting discussions for further study. The Guggenheim Foundation being a pioneer in combining modern world to traditional organization has been shown in various occasions as briefly discussed in the literature review. However, one event from 2001 in particular caught my attention. In 2001, the Guggenheim Foundation came up with an idea to combine art and e-commerce to strengthen the Guggenheim's online presence and to help reach younger audiences who were used to get their knowledge from online. As a result a private company, the Guggenheim's "Internet venture", called Guggenheim DotCom was established and then opened the Guggenheim.com website. What makes it interesting is that, at the time, it had quite a controversial approach to keep up with the competition. Guggenheim.com was created as a virtual world of museum with variety of cultural content and services that included high-quality digital reproductions of paintings, sculptures and other works from the Guggenheim museums in Manhattan, Venice, Berlin and Bilbao, Spain, as well as from partner organizations. (*New York Times* 2001.04.30; *New York Times* 2002.04.14.).

As much compared to McDonalization which reflects an idea of the worldwide homogenization of cultures resulted from globalization the phenomenon used in museum concept is an interesting view point to further study. For example, Mathur (2005) has discussed about this issue comparing to what Walt Disney has done by branding. It remains to be seen whether the future museums will be doing international business in the way that McDonald has exported the Big Mac taking advantage of the open market.

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APPENDICES

Appendices: news articles as data

Appendix 1: The New York Times

The New York Times, 13.01.1988, *Guggenheim Names a New Director*, D.C.MicGill, Arts

The New York Times, 29.05.1988, *Thinking Big at the Guggenheim*, G.Glueck, Arts

The New York Times, 05.03.1989, A Megamuseum in a Mill Town; *The Guggenheim in Massachusetts?*, D.Weisgall, Magazine; Opinion

The New York Times, 31.07.1989, *An International Team at the Guggenheim Is Looking Outward*, G.Glueck, Arts

The New York Times, 05.03.1990, *Guggenheim May Sell Artworks to Pay To Pay for a New Major Collection*, G.Glueck, Arts

The New York Times, 09.03.1990, *Guggenheim Gets 5\$ Million*, Arts

The New York Times, 13.08.1990, *Salzburg Guggenheim Offshoot Exists in Hopes and Blueprints*, B.Fowler, Arts

The New York Times, 31.08.1990, *Don't Send a Great American Art Collection Into Austrian Exile*, A.Chave, Opinion

The New York Times, 14.10.1990, *Art View: What on Earth is Guggenheim Up To?*, M. Kimmelman, Art View

The New York Times, 18.04.1991, *Guggenheim Plans SoHo Branch For Offices and Art Exhibitions*, G.Glueck, Arts

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The New York Times, 19.10.1997, *Guggenheim Built in Spain Opens Under Militant Cloud*, A.Riding, World

The New York Times, 15.04.1998, *Guggenheim Announces Record Gift, \$50 Million*, C.Vogel, Arts

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The New York Times, 21.04.1999, *Culture's Power Houses: The Museum Becomes an Engine of Urban Redesign*, H.Muschamp, Travel

The New York Times, 20.02.2000, *Hip Vs. Stately: The Tao of Two Museums*, J.H.Dobrzynski, Technology; Arts

The New York Times, 20.06.2000, *Guggenheim In Pact With Hermitage*, C.Vogel, Arts

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The New York Times, 16.01.2001, *Guggenheim Adds a Link, This Time With Vienna*, C.Bohlen, Arts

The New York Times, 30.04.2001, *Arts Online: Guggenheim's Latest Branch Is to Open In Cyberspace*, M.Mirapaul, Technology; Arts

The New York Times, 09.12.2001, *The Year In Ideas: A to Z; Forget the Art – It's All About the Building*, D.Solomon, Magazine

The New York Times, 14.04.2002, *Art/Architecture; When Art Puts Down a Bet in a House of Games*, H.Muschamp, Arts

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The New York Times, 28.02.2008, *Guggenheim's Provocative Director Steps Down*, C.Vogel, Art & Design

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The New York Times, 18.01.2011, *Guggenheim Considers a Museum In Helsinki*, C.Vogel, Art & Design

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The New York Times, 10.01.2012, *Arts, Briefly; Another Step Toward A Helsinki Guggenheim*, C.Vogel, Compiled by D.Itzkoff, Arts

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The New York Times, 14.01.2014, *Helsinki Revives Guggenheim Aspirations With Design Competition*, Reuters (additional reporting by J.Rosendahl, edited by M.Roddy & A.Doyle), Europe

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The New York Times, 06.11.2014, *At Guggenheim, Protesters Renew Criticism of Abu Dhabi Expansion Plan*, C.Moynihan, New York & Region

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The New York Times, 02.12.2014, *Guggenheim unveils Finalists In Design Competition For Helsinki Museum*, R.Pogrebin, Arts

The New York Times, 04.12.2015, *A New Art Capital, Finding Its Own Voice*, C.Vogel, Art & Design

The New York Times, 23.06.2015, *Timber-Clad Lighthouse Wins Design Contest For Helsinki Guggenheim Museum*, By Reuters (edited by A.Doyle & R.Kasolowsky), Europe

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The New York Times, 06.09.2016, *Finnish Politics Play Havoc With Guggenheim's Helsinki Museum Plans*, By Reuters (edited by A.Scrutton & J.Gaunt), Europe

The New York Times, 14.09.2016, *Guggenheim's Helsinki Outpost Won't Get Government Funding*, R.Pogrebin & D.Carvajal, Art & Design

The New York Times, 03.11.2016, *Guggenheim Helsinki Supporters Revise Plan*, R.Pogrebin, Art & Design

The New York Times, 30.11.2016, *Guggenheim Helsinki Museum Plans Are Rejected*, N.Siegalnov, Art & Design

The New York Times, 01.12.2016, *Helsinki Rejects Guggenheim Museum Plan*, By Reutersdec (additional reporting by T.Forsell, edited by C.Evans), Europe

Appendix 2: Helsingin Sanomat

Helsingin Sanomat, 09.03.1990, *Guggenheim laajenta kansainvälistä toimintaansa: Museon kokoelmista saatetaan myydä teoksia uudemman taiteen osuuden kartuttamiseksi*, L.Rossi, Kulttuuri

Helsingin Sanomat, 30.11.1990, *Guggenheim-säätiö kavailee suurmuseota Salzburgiin: Musiikkikaupunki havittelee myös kuvataiteen keskuksiksi*, Kulttuuri

Helsingin Sanomat, 20.09.1993, *Guggenheim-museo avaa haaraosaston Berliinissä*, P.Kotirinta, Kulttuuri

Helsingin Sanomat, 18.10. 1997, *Suuri Guggenheim-museo vihitään Bilbaossa*, J.Palo, Kulttuuri

Helsingin Sanomat, 07.11.1997, *Berliinissä avataan Euroopan kolmas Guggenheim-museo*, L. Becker, Kulttuuri

Helsingin Sanomat, 26.01.1999, T.Verkkola, *Bilbaon HÄKELLYTTÄVÄ Guggenheim Suuri ihme*, Kotimaa

Helsingin Sanomat, 04.04.2001, *Guggenheim rakentaa Brasiliaan neljä museota*, Reuters, Kulttuuri

Helsingin Sanomat, 12.07.2006, *Abu Dhabiin ehkä Guggenheim-museo*, H.Pöppönen, Kulttuuri

Helsingin Sanomat, 29.07.2006, *Helsinkiin kaivattaisiin uutta matkailuvalttia*, Pääkirjoitus

Helsingin Sanomat, 28.06.2009, *Guggenheim-säätiön museoketju laajenee Abu Dhabiin ja Vilnaan*, J.Petäjä, Kulttuuri

Helsingin Sanomat, 09.01.2011, *Helsinki tahtoo Guggenheimin*, K. Heinänen & A. Uimonen, Kulttuuri

Helsingin Sanomat, 09.01.2011, *Helsinki ohitti Taipeiin, Rion ja Guadalajaran*, A. Uimonen, Kulttuuri

Helsingin Sanomat, 19.01.2011, *Guggenheim on raju brändi*, S. Saarikoski, Kulttuuri

Helsingin Sanomat, 19.01.2011, *Guggenheim-museot maailmalla*, A.Uimonen, Kulttuuri

Helsingin Sanomat, 19.01.2011, *“Nyt on lupa unelmoida” Helsinki pyrkii pelaajaksi Guggenheim-ketjuun*, K. Heinänen & A. Uimonen, Kotimaa

Helsingin Sanomat, 19.01.2011, *Guggenheim-museo on loistava mahdollisuus*, Pääkirjoitus

Helsingin Sanomat, 10.06.2011, *Guggenheim-museo vahvistaisi kulttuurialoja*, Pääkirjoitus

Helsingin Sanomat, 11.06.2011, *Guggenheimille ulkomainen päärahoittaja*, A.Mäkelä, Mieli-pide

Helsingin Sanomat, 30.06.2011, *Hinnoittele osaamisesi, Helsinki!*, K.Heinänen, Kulttuuri

Helsingin Sanomat, 21.08.2011, *Guggenheim tahtoo kiistellylle rannalle*, V.Sirén, Kulttuuri

Helsingin Sanomat 22.08.2011, *Rahoituksesta tulee kovin vääntö*, P.Pantsu, Kaupunki

Helsingin Sanomat, 28.08.2011, *Helsinkiin pikemminkin Eremitaasin taidetta*, E.Pietilä, Mielipide

Helsingin Sanomat, 07.01.2012, *Nyt alkaa taistelu Guggenheimista*, J.Lyytinen, Kulttuuri

Helsingin Sanomat, 10.01.2012, *HS.fi kertoo, millaista Guggenheimia Helsingille ehdotetaan*, Kulttuuri

Helsingin Sanomat, 12.01.2012, *Guggenheimin museolle on mietittävä vaihtoehtoja*, A.Mäkelä, Mielipide

Helsingin Sanomat, 12.01.2012, *Guggenheimin museo halutaan rakentaa*, N.Mattila, Kaupunki

Helsingin Sanomat, 14.01.2012, *Tähtiarkkitehdit HS:lle: Guggenheim-kilpailu kiinnostaa*, V.Sirén, Kulttuuri

Helsingin Sanomat, 15.01.2012, *Suomalainen Guggenheimin ytimessä*, J.Lyytinen, Kulttuuri

Helsingin Sanomat, 18.01.2012, *Museon alku vie viisi miljoonaa*, T.Peltomäki, Kaupunki

Helsingin Sanomat, 19.01.2012, *Thomas Krensin suuri peli*, V.Sirén, Kulttuuri

Helsingin Sanomat, 19.01.2012, *Totuus "kaatuneista" Guggenheimista*, V.Sirén, Kulttuuri

Helsingin Sanomat, 02.02.2012, *Säätiö vastaa ministeriölle*, V.Sirén, Kulttuuri

Helsingin Sanomat, 03.02.2012, *Ajatko taidemuseotasi alas, Janne Gallen-Kallela-Sirén?*, V.Sirén, Kulttuuri

Helsingin Sanomat, 04.02.2012, *Guggenheimia käyttäisivät 2000-luvulla syntyneet*, L.Kolbe, Mielipide

Helsingin Sanomat, 08.02.2012, *Guggenheim-pelissä voi nyt tinkiä*, V.Sirén, Kulttuuri

Helsingin Sanomat, 28.02.2012, *Enemmistö Helsingin valtuutetuista vastustaa Guggenheimia*, STT, Kulttuuri

Helsingin Sanomat, 02.03.2012, *Bilbaon Guggenheim asetti lisäehtoja Helsingin museolle*, V.Sirén, Kaupunki

Helsingin Sanomat, 01.05.2012, *Museon piti nousta Katajanokalle*, J.Laitinen, Kaupunki

Helsingin Sanomat, 03.05.2012, *Helsinki ei tarvitse vierasta taidetta*, A.Blåfield, Pääkirjoitus

Helsingin Sanomat, 16.05.2013, *Helsinki hylkäsi suurten unelmien Guggenheimin*, J.Sippola, Kaupunki

Helsingin Sanomat, 16.05.2013, *Guggenheim yrittää nousta haudasta*, J.Sippola; J.Lyytinen; V.Seuri; T.Hannula; V.Sirén & T.Mainio, Kaupunki

Helsingin Sanomat, 17.05.2013, *Guggenheim muutti suunnitelmiaan*, J.Lyytinen, Kaupunki

Helsingin Sanomat, 07.08.2013, *Guggenheimin hankkeen kulut tarkkaan syyniin*, E.Pietilä, Mielipide

Helsingin Sanomat, 14.08.2013, *Guggenheim-museo havittelee jälleen Helsinkiin*, Kulttuuri

Helsingin Sanomat, 01.09.2013, *Sunnuntaikynä: Guggenheimin museosta pitää olla hyötyä koko yhteiskunnalle*, S.Pettersson, Mielipide

Helsingin Sanomat, 25.09.2013, *Guggenheimin silta itään*, J.Lyytinen, Kaupunki

Helsingin Sanomat, 25.09.2013, *Raha voi yhä kaataa museon*, J.Laitinen, Kaupunki

Helsingin Sanomat, 25.09.2013, *Guggenheim tarjoaa nyt arkkitehtikisan*, V.Sirén, Kaupunki

Helsingin Sanomat, 25.09.2013, *Näin uusi Guggenheim-ehdotus eroaa vanhasta*, J.Laitinen & K.Silfverberg, Kaupunki

Helsingin Sanomat, 27.09.2013, *Guggenheim 2.0*, Kulttuuri

Helsingin Sanomat, 22.11.2013, *Guggenheim tarjoaa suunnittelukilpailua*, Kulttuuri

Helsingin Sanomat, 10.12.2013, *Kiinteistövirasto ehdottaa Guggenheimia Etelärantaan*, M.Salmela
Kaupunki

Helsingin Sanomat, 13.12.2013, *Guggenheimin tonttivaraus torpattiin lautakunnassa*, S.Jompero,
Kaupunki

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Kaupunki

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Helsingin Sanomat, 04.01.2014, *Maailman museobuumi koskee myös Helsinkiä*, J.Lyytinen, Kulttuuri

Helsingin Sanomat, 08.02.2014, *Näin Guggenheimin toista tulemistä on valmisteltu Helsinkiin*, J.Laitinen,
Kaupunki

Helsingin Sanomat, 29.03.2014, *Guggenheim-kilpailu käynnistyy kesäkuussa*, Kulttuuri

Helsingin Sanomat, 23.04.2014, *Guggenheimia vauhditetaan tukisäätiöllä*, Kulttuuri

Helsingin Sanomat, 30.04.2014, *Lontoolaistomisto hallinnoimaan Guggenheim-kilpailua*, Kulttuuri

Helsingin Sanomat, 06.06.2014, *Uusi kulttuuriministeri: valtio ei tue Guggenheimia*, K.Silfverberg,
Kulttuuri

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Helsingin Sanomat, 05.09.2014, *“Helsinki tarvitsee yksityistä pääomaa”*, J.Lyytinen, Kulttuuri

Helsingin Sanomat, 03.10.2014, *Kiasma kuulostaa naisten viagraalta, sanoo brittiläinen museobrändääjä*,
A.Frilander, Kulttuuri

Helsingin Sanomat, 03.12.2014, *Guggenheim-ehdotusten kuuden kärki selvisi*, A.Frilander; P.Holmila;
J.Lehmusvesi & V.Sirén, Kulttuuri

Helsingin Sanomat, 09.12.2014, *Bilbaon Guggenheim luopuu veto-oikeidestaan Helsinkiin*, V.Sirén,
Kulttuuri

Helsingin Sanomat, 17.03.2015, *Rahankerääjä paljastaa Guggenheimin uuden strategian*, J.Lehmusvesi,
Kulttuuri

Helsingin Sanomat, 19.03.2015, *Sijoittaja lähtee tukemaan Guggenheimia*, P.Teittinen, Kulttuuri

Helsingin Sanomat, 05.06.2015, *Guggenheimin museo saa tukea 2,8 miljoonaa euroa*, M.Salmela,
Kaupunki

Helsingin Sanomat, 22.06.2015, *Tik, tak Guggenheim!*, J.Lehmusvesi, Kulttuuri

Helsingin Sanomat, 24.06.2015, *Museohanke tuotava pian valtuustoon*, V.Jalovaara, Mielipide

Helsingin Sanomat, 24.06.2015, *Museon rahoitus*, Kaupunki

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